

Bonhams



Indian, Himalayan
& Southeast Asian Art

New York | March 22, 2022







Indian, Himalayan & Southeast Asian Art

New York | Tuesday March 22, 2022 at 9am

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

SALE NUMBER

27510
Lots 301 - 352

AUCTION INFORMATION

Edward Wilkinson
- 2069054-DCA

Bonhams & Butterfields
Auctioneers Corp.
2077070-DCA

CATALOG: \$45

ILLUSTRATIONS

Front Cover: lot 305
Inside Front Cover: lot 305
Inside Rear Cover: lot 311
Rear Cover: lot 318

PREVIEW

Wednesday March 16, 10am-5pm
Thursday March 17, 10am-5pm
Friday March 18, 10am-5pm
Saturday March 19, 10am-5pm
Sunday March 20, 10am-5pm
Monday March 21, 10am-5pm

THE CLAUDE DE MARTEAU COLLECTION

Treasures from Tibet, Nepal, India
and Southeast Asia

PREVIEW

16 - 21 March, 10am-5pm

LECTURES

Saturday 19 March 2022, 2pm
Claude de Marteau: The Master Dealer and Collector – Presentation of the book detailing his life, travels and passion for art
Presented by Edward Wilkinson

Saturday 19 March 2022, 3pm
Forensic Iconography: Chronology, Region & Art Style
Presented by Jeff Watt

INQUIRIES

Edward Wilkinson
Global Head
+44 207 468 8314
edward.wilkinson@bonhams.com

Phyllis Kao
Director
+1 929 215 1625
phyllis.kao@bonhams.com

Mark Rasmussen
Specialist / Head of Sales
+1 (917) 206 1688
mark.rasmussen@bonhams.com


Sidney Lee
Administrator
+1 (917) 206 1672
sidney.lee@bonhams.com

詢問詳情
印度·喜馬拉雅及東南亞藝術部門

Dora Tan 譚遠卓
Administrator
+852 2918 4321
dora.tan@bonhams.com

BIDS

Bid online/APP
Register to bid online by visiting
www.bonhams.com/27510

 **Bid through the app. Download now for android and iOS**

Alternatively, contact our Client Services department at:
bids.us@bonhams.com
+1 (212) 644 9001

IMPORTANT NOTICES

Please note that all customers, irrespective of any previous activity with Bonhams, are required to have proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

For absentee and telephone bids we require a completed Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email to the specialist department or to the Client Services department at bids.us@bonhams.com. Please note we cannot guarantee bids within 24 hours of the sale.

SHIPPING & COLLECTION

All buyers will be extended a shipping quote within 5 business days following the sale. Lots marked “W” are oversized and therefore subject to alternative shipping methods. For further information, please refer to the Oversized Lots page.

If you wish to collect your purchases from a Bonhams US location, scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. For your convenience, pre-allocated 30-minute slots are available Monday through Friday between 9am and 4.30pm. To schedule a collection, please contact our Client Services department at invoices.us@bonhams.com. If you are sending a third-party to collect, we will require authorization to release the property to the nominated party.





Indian, Himalayan, and Southeast Asian Art

New York, Hong Kong, Singapore



Edward Wilkinson
Global Head

Mark Rasmussen
Head of Sales

Bernadette Raskine
Southeast Asia Director

Yunwen Sung
Specialist

Dora Tan
Administrator

Sidney Lee
Administrator

Islamic and Indian Art

London



Oliver White
Head of Department,
Islamic and Indian Art

Matthew Thomas
Senior Specialist,
Islamic and Indian Art

Nima Sagharchi
Director,
Middle Eastern, Islamic
and South Asian Art

Noor Soussi
Specialist,
Modern & Contemporary
Middle Eastern Art

Global Representatives



Bobbie Hu
Taipei

Jie Wang
Shanghai

Vivian Zhang
Beijing

Andrea Bodmer
Zurich

Livie Gallone Molloer
Geneva

Catherine Yaiche
Paris

Christine de Schaetzen
Brussels

Koen Samson
Amsterdam

Johann Leibbrandt
Madrid

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

301

A SCHIST HEAD OF BUDDHA

ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY

11 in. (28 cm) high

\$8,000 - 12,000

犍陀羅 三/四世紀 片岩佛首

Manifesting a peaceful, confident countenance, this sensitively carved and polished sculpture depicts the head of Buddha, as denoted by the *urna* on his forehead, the cranial protuberance at the top of his head (*ushnisha*), and his extended ear lobes. His arched brow, heavy-lidded eyes, and bow-shaped mouth are characteristic of Gandharan Buddha images. Inspired by Greco-Roman aesthetics, the soft, slightly fleshy cheeks and chin convey the sculptor's pursuit of realism.

Here, the treatment of Buddha's hair is quite distinctive, with loose, wavy locks emanating from the central point of his hairline, and tightly curling locks above the high-domed *ushnisha*. A similar arrangement is seen in a smaller head of Buddha preserved at the Lahore Museum (G-174), as well as a standing Buddha at the Penn Museum, Philadelphia (29-68-1).

Provenance:

Collection of Asbjorn Lunde (1927-2017), New York, by 1988



302

A SCHIST HEAD OF SIDDHARTHA

ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY

10 1/2 in. (26.7 cm) high

\$15,000 - 20,000

犍陀羅 三/四世紀 片岩悉達多太子像

Encompassing Northeastern Afghanistan and Northwestern Pakistan, the ancient region of Gandhara stood at the crossroads between the Mediterranean, the Near East, India, and Central Asia. The sculptural heritage of Gandhara is a product of local adaptations of elements from near and far, often resulting in a wonderfully cosmopolitan style.

This head of a bodhisattva dons an elaborate Kushan turban, detailed with restraining bands, cut and set stones, plaques in the form of auspicious drakes and Indic *makara* heads, and ruffled fabric surrounding a crest depicting a maiden standing before a pair of eagle wings. The crest's motif is most likely derived from an episode in the Jataka tales in which a queen is abducted by Garuda, a mythical eagle. See Gandharan sculptures featuring this motif in the Metropolitan Museum of Art, New York (1980.325) and the Victoria and Albert Museum, London (IS.5-1973). The reference to a narrative from the Jataka tales, which recount the previous lives of the bodhisattva who went on to be reborn as Siddhartha Gautama, suggests the subject of this sculpture is likely prince Siddhartha. For a detailed discussion and a closely related example from the same Dutch collection, see Bonhams, New York, 23 July 2020, lot 809. Also see a head of a bodhisattva with a similar, but incomplete turban sold at Bonhams, New York, 19 March 2018, lot 3067, and another head of lesser condition with the same crest motif sold at Christie's, New York, 21 September 2021, lot 440.

Provenance:

Private Dutch Collection by 1958

Thence by descent



303 W

A SCHIST FIGURE OF BUDDHA

ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY

31 3/4 in. (80.7 cm) high

\$50,000 - 70,000

犍陀羅 三/四世紀 片岩佛陀像

By the beginning of the 3rd century, the focus on narrative panels in Gandharan art shifted to iconic statues of Buddha and bodhisattvas in line with the growing of institutionalization of Mahayana Buddhism in the region. Depicting Buddha Shakyamuni, the present lot is one such devotional icons. Finely modeled in the classic Gandharan style, the enlightened one offers his worshippers a compassionate yet determined expression. His left hand would have held the edge of his robe, while his right would have offered a gesture of reassurance *abhaya mudra*.

Drawing on Greco-Roman sculptural traditions, the sculptor emphasized the naturalism of Buddha's heavy monastic robe, which wraps around his neck in thick layers and forms U-shaped folds on his legs with a convincing sense of gravity. His hair is also impeccably carved, with wavy locks radiating from the center of the hairline. The underskirt that would have wrapped around Buddha's waist, visible around his ankles below the bottom edge of his robe, is equally well rendered.

The sculpture is closely related to another Standing Buddha with a corresponding treatment of the hair in front of a large, plain halo, and stylized flower motif below his feet, preserved at the Penn Museum, Philadelphia (29-68-1). It also compares favorably to a smaller yet stylistically similar figure sold at Bonhams, New York, 19 March 2019, lot 881.

Provenance:

Horst Werner Bucholz (1933-2003), Berlin, acquired by 1963

Private German Collection, appraised by Spink & Son, Zurich, L.T.D., 14 May 1974

Galerie de Rhone, 2 June 2007, lot 146

Private Collection, Switzerland

The sculpture was acquired by German actor Horst Werner Bucholz during the filming of *Nine Hours to Rama* (1963) in which he played the lead. Bucholz also played Chico in *The Magnificent Seven* (1960).



304

A SCHIST HEAD OF A BODHISATTVA

ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY

13 1/4 in. (33.7 cm) high

\$25,000 - 35,000

犍陀羅 三/四世紀 片岩菩薩首

This distinctive sculpture depicts the head of a bodhisattva, an enlightened individual who delayed Buddhahood in order to help sentient beings. The Greco-Roman influence in Gandharan art is clearly seen in his facial features, which are both naturalistic and idealized, creating a serene, pensive expression as the bodhisattva looks down. His face is framed by an array of neatly arranged short ringlets falling across his forehead, each terminating in an exquisite tail-like twist. His wavy locks are embellished with beaded ornaments before being tied into a loose, asymmetrical topknot that drapes towards his left ear. In Gandharan art, this type of square-knot chignon is often associated with Maitreya. Although most images of Maitreya feature a neat symmetrical topknot with shorter loops, more relaxed examples like the present lot also exist, as seen in a standing figure of Maitreya at the Metropolitan Museum of Art, New York (13.96.16).

Compare to a closely related Gandharan head with similar loose chignon, hair ornaments, and short ringlets, at the Santa Barbara Museum of Art (1967.28). Also see Bonhams, New York, 14 September 2015, lot 81.

Provenance:

Private Dutch Collection by 1958

Thence by descent





305

A GILT COPPER ALLOY FIGURE OF GREEN TARA

NEPAL, EARLY MALLA PERIOD, 13TH CENTURY

Himalayan Art Resources item no.4534

9 in. (23 cm) high

\$500,000 - 700,000

尼泊爾 馬拉王朝早期 十三世紀 銅鑲金綠度母像

Published:

Hilary Roberts (ed.), *The Great Heritage: Himalayan Art through the Eyes of Art Dealers Chino Roncoroni and Iwona Tenzing*, San Francisco, 2020, no.324.

Provenance:

David Tremayne Ltd, London, 1984

Michael Henss Collection, Zurich, since 1984

From the collection of Michael Henss, the esteemed Himalayan art scholar, connoisseur, and collector, this elegant representation of Tara is a unique masterpiece from the Early Malla period (1200-1482), the unquestionable zenith of the Nepalese sculptural tradition. Few can rival the breathtaking quality and sensitivity of this extraordinary bronze.

*“Homage to you, Tara, whose face is like
One hundred full autumn moons gathered together,
Blazing with the expanding light
Of a thousand stars assembled.”*

— Excerpt from the “Praises to the Twenty-One Taras” prayer.

Tara is arguably the most popular Buddhist goddess in the Himalayas. In Tibet, she is worshipped by followers of every Buddhist sect, with her various forms found in all classes of Tantra. Her ten-syllable mantra and the short Tantra known as the 'Twenty-One Praises of Tara', spoken by the Buddha Samantabhadra, are memorized and recited by virtually all Tibetans from childhood. As suggested by Pal, she is equally favored in Nepal:

"Undoubtedly, the most popular Buddhist goddess in the Valley is Tara, the female counterpart of the bodhisattva Avalokitesvara. Like him she is a savior deity who protects her devotees from earthly dangers and calamities, such as fires, storms, and attacks from bandits and predatory animals... The Buddhist Tara was ultimately absorbed by the Hindus as a deity of transcendental knowledge known collectively as the Dasamahavidya, further explaining her universal popularity in the valley."

(Pal, *Art of Nepal*, 1985, p.32.)

The beautiful goddess sits in an open posture of 'royal ease' while tilting her head slightly with a benevolent gaze and warm smile. Above her countenance rests a crown of inset gems and rare pearls. While most representations of the goddess depict her right hand in either the symbolic gesture (*mudra*) of reassurance (*abhaya*) or generosity (*varada*), here she gently extends a downward facing palm in a gesture of blessing and providing sanctuary. This special iconography is reserved for depictions of a central shrine image of Tara Who Protects from the Eight Fears (*Ashtamahabhaya Tara*). Enlaced within the fingers of her left hand is the sinuous stem of a blossoming blue lily that is cast with consummate skill. Her superbly modelled fleshy torso transitions to a lower garment gathered in bold pleats around her thighs and shins. Her body and hair are embellished through the ritual practice of painting the skin with cold gold and the hair with ground lapis lazuli, features that indicate the idol's former veneration in Tibet. The viewer's attention will ultimately return to Tara's compassionate and captivating face, at once present and transcendent, bridging the human and divine.

Nepalese sculpture has long been hailed for its extraordinary grace and sensitivity, a stylistic leaning attributable to the Newars, an ethnic group from Nepal's Kathmandu Valley who have been transmitting their artistic expertise across generations. Renowned for being among the most accomplished artisans in Asia, the Newars were highly sought-after for major artistic projects in Tibet and China during the Early Malla period, a time corresponding with great political stability and economic prosperity in the Valley. While the Malla period (13th-18th century) is considered the "Golden Age" of Nepalese art, the Early Malla period (1200-1482) stands out as its pinnacle. As Pal has summarized:

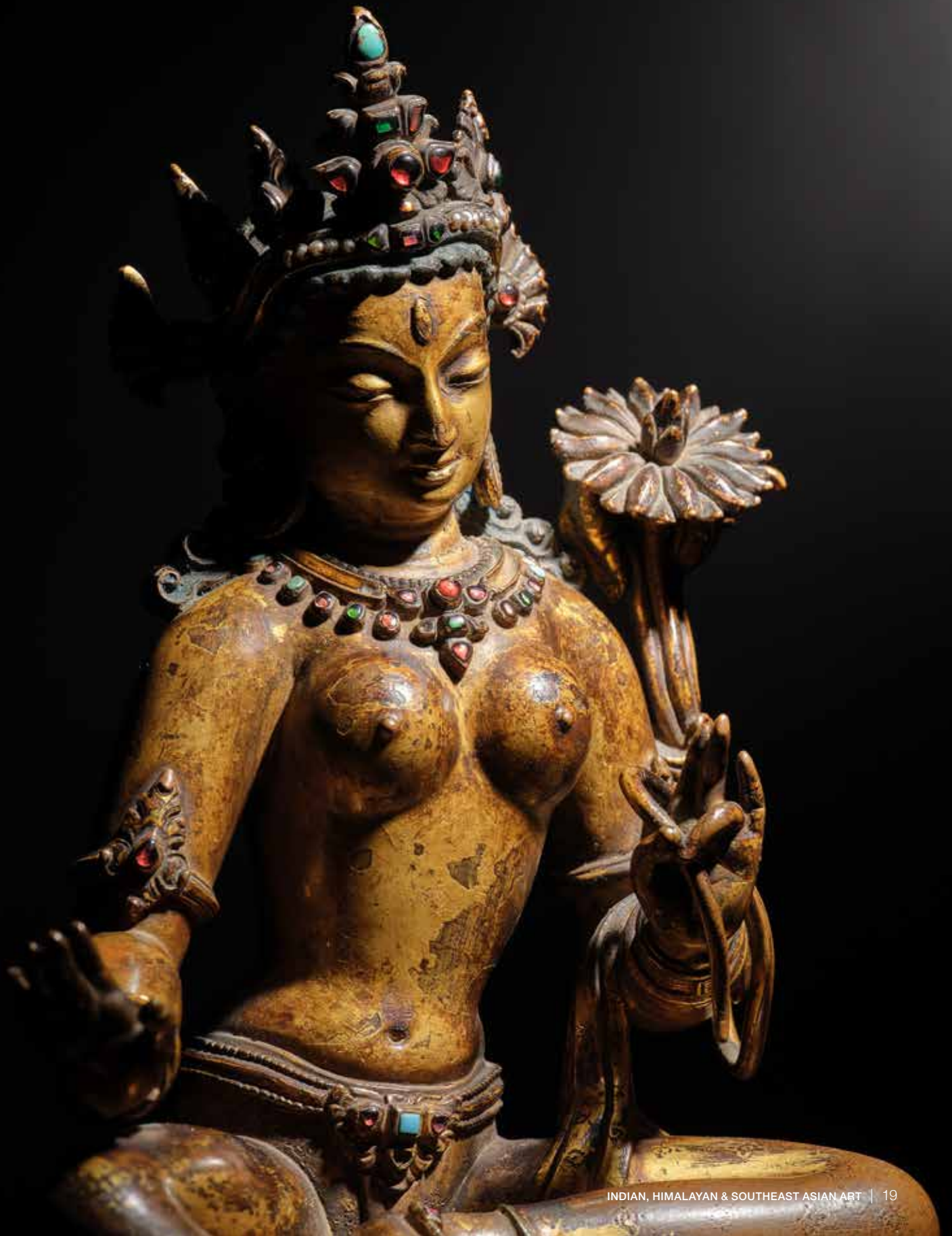


"The Early Malla period witnessed the growth of a national consciousness in Nepal. It was a remarkable era marked by the creation of a distinctive Nepali style of architecture. In sculpture as well the works of the Malla period reflect a distinctly Nepali artistic consciousness... Overall the figures of the Early Malla period have a soft and gentle expression, especially in the slightly smiling faces, and exude a refined sensuousness that makes them particularly appealing." (ibid., p.85.)

A quintessential Newari beauty, the Henss Tara was created during this special artistic moment. She can be comfortably located within the 13th century by drawing comparisons with iconic sculptures and paintings of the time. The widely published gilt bronze figure of Durga slaying the buffalo demon at the Rubin Museum of Art (fig.1; C2005.16.11) was cast during the same period and shares several similarities with the present Tara. The 'Rubin Durga' is attributed to the 13th century partially because its *samkhatras* (the tail-ends of the ribbons appearing above each ear that are used to fasten the crown) are more prominent than in Newari sculptures produced before the 12th century, yet simpler than those from the 14th century, which often display additional tassels (Vajracharya, *Nepalese Seasons*, 2016, pp.25, 132 & 138). The size and form of the present Tara's *samkhatras* are almost identical to the Rubin Durga's. The two goddesses, though one peaceful and one semi-wrathful, have faces so alike that one would suspect they are sisters. Their slanted brows, handsome noses, and short, plump lips are hallmarks of the Early Malla style. The two also share cascading tresses, prominent earrings, and diaphanous *dhotis* with naturalistically rendered lavish pleats. The *chakra*-like incised patterns seen on the lower garment of both the present Tara and the Rubin Durga are also found on a 13th-century Nepalese Vasudhara in the Rubin Museum of Art (C2007.23.1). The Rubin Durga is frequently identified by connoisseurs of Nepalese art as one of the great masterpieces of Newari sculpture at its scale, and a close comparison of its style and grace confirms the superlative quality of the present Tara.



Fig.1
Durga Killing the Buffalo Demon
(Durga Mahisasuramardini)
Nepal; 12th-13th century
Gilt copper alloy
Rubin Museum of Art
C2005.16.11 (HAR 65433)



The celebrated 'Cleveland Tara' (fig.2)—a thangka of Green Tara in the Cleveland Museum of Art (1970.156)—is popularly considered to be one of the finest paintings by a Newari artist working in Tibet, and draws another stylistic parallel to the present Tara. Although different in medium, the two Taras closely resemble each other in proportions and posture. Each goddess is afforded a perfectly balanced soft torso, with rounded breasts and a sensuously tapered waist. Each gently looks down, with her head tilting to the right while her upper body sways slightly to the left. The blue lotuses held in their hands, with thin, pointy petals and a projecting central bud, are strikingly similar, as are the circular earrings with beaded rims and the curly locks falling on their shoulders. Both Taras also share the distinctive iconographic gesture of offering salvation, in which the goddess extends her right hand forward at a semi-downturned angle, as if to gently bless the head of a kneeling devotee. In the connoisseurship of Buddhist art, such seemingly minor variations are important considerations for assessing the overall emotional impact of a work and identifying masterpieces.



Fig.2
Green Tara
c.1260s
Central Tibet
Thangka; gum tempura, ink and gold on sized cotton
Painting: 52.4 x 43.2cm (20 5/8 x 17 in.);
Overall: 107 x 65 cm (42 1/8 x 25 9/16 in.)
The Cleveland Museum of Art
Purchase from the J.H Wade Fund by exchange
1970.156



Some scholars consider the Cleveland Tara to have been painted around 1260 by Aniko (1245-1306), a legendary Nepalese artist who is remembered as the greatest of his generation (Kossak & Casey Singer, *Sacred Visions*, 1998, pp.144-6). Aniko was one of the Newari masters invited to Tibet in 1260 by the Sakya hierarch Phags-pa (1235-80) to construct a memorial stupa to Sakya Pandita (1182-1251). The Mongol emperor Khubilai Khan (1215-94) later summoned him to the Chinese court, where he achieved great prominence as the highest artisan-official of the Yuan dynasty. Aniko was described in the court annals as a prolific artist who constructed various temples and created numerous bronze sculptures, paintings, and textiles. Erected in 2002, a statue of Aniko now stands in the Miaoying Temple, Beijing (fig.3). Encouraged by the presumption that some of his works must have survived (and, if so, they must sit among the highest echelons of quality in the corpus of surviving painting and sculpture from the second half of the 13th century), scholars have considered the attribution of his name to several artworks. None enjoy a unanimous consensus; however, the Cleveland Tara has the broadest acceptance of an attribution to Aniko. Considering its close stylistic similarity with the Henss Tara, and that it can be convincingly argued that neither is surpassed in terms of overall quality within their respective mediums, an eventual attribution to Aniko for the Henss Tara may also be appropriate.



Fig.3
Statue of Aniko
Erected in 2002,
Miaoying Temple,
Beijing.



Few sculptures can achieve the sensitivity and elegance seen in the present Tara, a pinnacle of Newari artistic expression. The artist has masterfully rendered the fleshiness of the face and torso, the sinuous floral stem intertwined with her arm, as well as the complex jewelry with delicate inlays. Although notably smaller, a gilt bronze figure of Manjushri Namasangiti of the same caliber formerly in the Maitri Collection (fig.4; Bonhams, New York, 20 March 2018, lot 3203), also conveys the consummate quality of Early Malla masterpieces. The detailed rendition of the hands and the subtle flexion of the knuckled fingers are shared by the Henss Tara and the Maitri Namasangiti, as is the sumptuous jewelry inset with semi-precious stones – a distinctive feature of the Early Malla style that is rarely seen in sculptures before the 12th century. On the other hand, a Green Tara also formerly in the Maitri Collection (fig.5; Bonhams, New York, 20 March 2018, lot 3204) serves as a perfect foil for enumerating the superlative qualities of the present version. Comparing the Maitri Tara, one notices the perfect proportions of the Henss Tara, especially with her fuller breasts and slimmer biceps. The softer, feminine contours of her face also stand out. The treatment of the Henss Tara's jewelry is noticeably more refined, as is the more naturalistic rendition of the folds in front of her legs. The comparison helps to further demonstrate the many ways in which the present Tara is a flawless Early Malla Newari masterpiece and is therefore, by extension, one of the finest sculptural representations of the goddess from any style, region, or period.



Fig.4
A Gilt Copper Figure of Manjushri Namasangiti
Nepal, 13th/14th Century
6 1/4 in. (15.8 cm) high
Bonhams, New York, 20 March 2018, lot 3203



Fig.5
A Copper Figure of Syamatara
Nepal, 14th Century
8 1/4 in. (21 cm) high
Bonhams, New York, 20 March 2018, lot 3204



306

A PAUBHA OF BUDDHA WITH SCENES FROM HIS PAST LIVES

NEPAL, DATED 1801 CE

Himalayan Art Resources item no.4536

Image: 49 7/8 x 28 3/8 in. (127.2 x 72.2 cm)

\$15,000 - 25,000

尼泊爾 1801年 佛陀本生故事博巴

Characteristic of Nepalese paintings, this large composition is tightly packed with horizontal and vertical registers containing portraits and narrative scenes. In the center, Buddha Shakyamuni appears before clusters of auspicious clouds, from which emerge blue-bodied Vajradhara and two Gelug lamas. He is flanked by his two principal disciples, Maudgalyayana and Sariputra, and further surrounded by scenes from his past lives. Within the top register, Prajnaparamita, Medicine Buddha, and Rakta Lokeshvara (a meditation form of Avalokiteshvara) appear between snow-capped mountains and piles of jewels. In the bottom register, the artist has portrayed the donor's family on either side of a white stupa. An inscription within the red-bordered rectangle reveals the painting's date and the donor's name:

Bhāju Mānaju commissioned (this painting) to secure the Sukhāvati heaven for his deceased great-great-grandfather Dhaṃdeojū, great-grandfather Jñānaśrīju, grandfather Dhaṃmajū,... father Dhanaju, and mother Vāgavati. This image was consecrated in (Nepal) Saṃvat 921, on the full moon day of the Māgha month, Thursday, which was the very first death anniversary (dakilā) of Bhāju Dhanaju, (Bhāju Mānaju's) father..

A Hindu revival during the late Malla period (1482-1769) saw the royal patronage of Buddhist monasteries and temples in Nepal decrease over time. Consequently, this paubha is one of a very small group of Buddhist paintings from the early 19th century surviving in good condition. Compare the treatment of clouds, aureole, and the busy composition to another 19th-century paubha of Ushnishavijaya at the Rubin Museum of Art, New York (F1997.17.24). It is quite likely that Bhāju Mānaju, the patron of the present painting, also commissioned an inscribed bronze Buddhist triad sold at Bonhams, London, 8 November 2018, lot 250 (fig.1) given that both artworks spanning 31 years commemorate a father named Bhāju Dhanaju.

Provenance:

Ex-Private Florida Estate



Fig. 1

A large gilt-bronze buddhist trinity group nepal, dated 1832 and of the period

11 4/5 in. (30cm) high

Bonhams, London, 8 Nov 2018, lot 250



307

A GILT COPPER ALLOY FIGURE OF VASUDHARA

NEPAL, 12TH/13TH CENTURY

Himalayan Art Resources item no.4509

6 in. (15.3 cm) high

\$40,000 - 60,000

尼泊爾 十二/十三世紀 銅鑲金財源天母像

Vasudhara ("stream of gems") is a beloved goddess of prosperity in Nepal's Kathmandu Valley. She is portrayed as a beautiful young girl. Her neck is adorned with a cluster of gemstones above her large, partially revealed breasts. The prominent central leaf of her tiara complements the shape of her armbands. Her attire is silky and diaphanous, her lower garment terminating with a pleated flourish between her ankles. Within a fluid array of six arms, her held attributes and symbolic gestures (*mudras*), namely the *Prajnaparamita* teaching, a sheaf of grain, a vase with the long-life elixir, a strand of wish-fulfilling jewels, charity, and reassurance, all combine to signify her ability to bestow holistic prosperity.

This Vasudhara's soft, sensuous physique, regalia, and high-copper casting are classic characteristics of the Nepalese aesthetic. A Vasudhara attributed to the 12th century in the Los Angeles County Museum of Art (M.79.9.5) displays similar large encasings for her gemstones, as well as the sutra also arising from a lotus and being held very close to the goddess's head. The nuance to the present example's poise also suggests a 12th-/13th-century dating. By contrast, a 14th-/15th-century example of Vasudhara in The Metropolitan Museum of Art (1983.547) provides a good foil for the present example's earlier attribution.

Provenance:

Richard Olson, USA

Private Swiss Collection, acquired in 1970s



308

A COPPER ALLOY FIGURE OF VAJRADHARA AND PRAJNAPARAMITA

QING DYNASTY, 18TH CENTURY

Himalayan Art Resources item no.4537

6 7/8 in. (17.5 cm) high

\$8,000 - 12,000

清 十八世紀 金剛總持與般若波羅蜜多雙身銅像

As the primordial Buddha, Vajradhara is the progenitor of the Vajrayana Buddhist universe. He occupies the first rank in the Buddhist pantheon and is typically recognized as the first teacher of a tantric lineage. Vajradhara represents the highest state of enlightenment, its abstract perfection, and the sum of all Buddhist teachings. Sculptures of Vajradhara therefore serve as secondary representations, reminding practitioners of the deity's otherwise formless essence, which is beyond human comprehension.

The present sculpture portrays him in union with Prajnaparamita, considered to be the mother of all Buddhas. The quality of casting is evident in the crisply carved eyes and the nicely modeled three-layered lotus petals. For other Qing-dynasty bronzes of the same subject, see Bonhams, Hong Kong, 7 October 2019, lot 905, and Los Angeles, 18 December 2019, lot 673.

Provenance:

Collection of Harry Kleiner, since 1950s, by repute

Thence by descent to the current owner



309

A POLYCHROMED WOOD TORANA WITH TWELVE BODHISATTVAS

TIBET, CIRCA 13TH CENTURY

Himalayan Art Resources item no.16834

32 in. (81.3 cm) high

\$20,000 - 30,000

西藏 約十三世紀 木質彩繪十二菩薩陀蘭納門

This intricately carved wood *torana* serves as a backdrop for a standing Buddha or bodhisattva sculpture. The composition has a flame border and is populated by twelve bodhisattvas seated in alcoves. The surround of the plain central throne back is decorated with an iconographic formula known as 'The Six Ornaments' interspersed with meandering swells of vegetation. This formula generally comprises—from top to bottom—pairs of elephants, followed by mythical lions, horses or *kinnaras* (the latter in this case), *sarabhas* (a small boy riding a flying horse), *makaras*, *nagas*, and a *garuda* at the apex. Remarkably preserved, the *torana* is one of few objects of its kind to have survived to this day, making it extremely rare.

Traces of red, black, and blue pigment remain, as well as a delightful speckled pattern on the *makaras*. The style of the intertwined vegetal curlicues and flame border are exemplary of master Newari woodcarvers who were trained in the Pala Buddhist art of Northeastern India and instrumental in its transfer to Tibetan monasteries in the 13th century. Compare the palette and low-relief carving of the vegetal sprays in a circa 13th-century wood manuscript cover published in Rossi & Rossi, *Early Tibetan Manuscript Covers*, London, 1996, no.14. Similar treatment of 'The Six Ornament' design can be observed in 13th-century thangka of Tathagatas held by American museums (HAR 101355, 101356 & 101357). And a roughly contemporaneous *torana*, albeit modest by contrast to the present lot, stands behind a wood sculpture of Pagpa Lokeshvara in the Museum Rietberg, Zurich (von Schroeder-Imhof, *Schritte zur Erkenntnis*, Zurich, 2006, pp.68-9, no.14).

Provenance

Private West Coast Collection since 1980's



310 W

A GILT COPPER ALLOY REPOUSSÉ RITUAL TRIPOD

DOLONNOR, QING DYNASTY, 18TH/19TH CENTURY

Himalayan Art Resources item no.4489

23 5/8 in. (60 cm) high

\$15,000 - 20,000

多倫諾爾 清 十八/十九世紀 銅鑲金錘揲三足供架

Ritual stands such as this rare, large-scale example play an important role in tantric Buddhist practices while creating a powerful visual image. Here the three struts are formed by imaginative mythical beasts designed with a compilation of features that would enable them to traverse water, land, and air. Each beast stands upright and alert on a short pair of legs and talons gripping human skulls. Their elongated bodies with reptilian skin curl upwards before emerging into an elaborate scrolling tail that supports a ring of three wrathful heads.

Offering stands are created for tantric ceremonies such as the long-life ritual or initiation ritual, and are often placed in the center of a sand mandala while supporting a large vase or an offering bowl. A 19th-century thangka of Namkhai Nyingpo preserved at the Rubin Museum of Art, New York (C2006.66.20) clearly illustrates one such ritual: the 8th-century master is shown at the center of the composition performing a longevity ritual. To his right is a large ceremonial stage featuring a mandala, upon which a tripod stand has been placed to support a long-life vase decorated with peacock feathers. An assembly of immortality deities is invoked in the ritual and emanates out of the vase.

Compare the treatment of the heads – particularly the broad beak-like nose, the deeply furrowed forehead, and the even parting of the hair – to a repoussé figure of Mahakala from Dolonnor formerly in the Maitri Collection (Bonhams, New York, 20 March 2018, lot 3215). Also compare with a singular repoussé dragon figure sold Bonhams, London, 7 November 2019, lot 16 and a Dolonnor Makaramukha sold Bonhams, New York, 19 March 2018, lot 3053. Also see a much smaller Yongle-period tripod stand with similar formation, likely used to support a conch shell or a *kapala* on an altar table, sold at Christie's, Hong Kong, 30 May 2017, lot 2806.

Provenance:

Estate of Major E.G. Byers, acquired in China around 1920

Private Georgia Collection





311

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

311

A PORTRAIT OF PRINCE DARÁ SHIKOH FROM A POLIER ALBUM

STYLE OF MIHR CHAND, PROVINCIAL MUGHAL, FAIZABAD OR LUCKNOW, 1780

CALLIGRAPHY SIGNED AND DATED, 'MUHAMMAD 'ALI 1195' (1780 CE)

Opaque watercolor, silver, gold, and ink on paper; the painting (recto) and calligraphy page (verso) laid on an album page with painted floral borders; recto with inscribed cartouche in the lower border 'Dara Shikoh' and numbered '22'.

Image: 8 3/4 x 4 5/8 in. (22.2 x 11.8 cm)

Folio: 15 1/2 x 11 in. (39.3 x 28 cm)

\$10,000 - 15,000

This grand portrait of Prince Dara Shikoh (1615-59) comes from the studio of Mihr Chand, whose enlightened patron, Antoine Louis Henri Polier (1741-95), commissioned multiple albums inspired by the works of past masters of the early Mughal period. Folios from Polier Albums all share distinctively wide borders with bold and somewhat loose floral sprays.

Prince Dara Shikoh was the eldest son of Emperor Shah Jahan and was favored to accede to the throne until he was defeated and killed by his brother Aurangzeb. In emulation of his father, he is depicted holding a sword over his shoulder and a whisk in his hand, common attributes of royal Mughal portraits. Compare with portraits of Shah Jahan in the National Museum of Asian Art in Washington, D.C. (S1986.405), in Goswamy and Fischer, *Wonders of a Golden Age*, 1987, no.45, pp.99-100, as well as with an elderly portrait of Shah Jahan from the Manley collection (Sotheby's, London, 14 July

1971, lot 56). The distinctive treatment of the prince's face and the surrounding landscape follows the work ascribed to Mihr Chand.

Antoine Louis Henri Polier, a native of Switzerland, worked as a surveyor in the East India Company. By 1758, he became Chief Engineer of the Bengal Army in Calcutta, and Chief Architect for the Kingdom of Oudh under the patronage of Nawab Shuja ud-Daula. During his time in India, Polier studied and collected a number of Persian and Sanskrit manuscripts and miniatures. In 1767 he was gifted three albums commissioned by the Mughal prince Dara Shikoh that served as the inspiration for the artist who produced this celebrated series.

Upon his return to Europe, Polier sold the albums to the English collector William Beckford, and in turn eleven of these eventually found their way to the Museum für Islamische Kunst, Berlin (Losty, *After the Great Mughals*, 2002, pp.43 & 46).

Muhammad 'Ali contributed numerous pages to the Polier albums and may even have been responsible for the compilation of one of the volumes, now in the Victoria & Albert Museum, London. He has been identified as Mirza Muhammad 'Ali, the son of Mirza Khayrullah Farmanniwiis, who lived in Lucknow and was in the service of Wazir 'Ali Khan (1780-1817). For his biography, see Stronge & Moghaddam, 'An Unrecorded Polier Muraqqac (c.1785)', in *Adle Nāmeḥ: Studies in Memory of Chahriyar Adle*, 2018, pp.195-228.

Provenance:

Maggs Bros. Ltd., London, 15 September 1967
Collection of Asbjorn Lunde (1927-2017), New York





312



312

PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

312

A PORTRAIT OF A NOBLEMAN FROM A POLIER ALBUM

PROVINCIAL MUGHAL, FAIZABAD OR LUCKNOW, CIRCA 1776
 Opaque watercolor, ink, and gold on paper; the painting (recto) and calligraphy page (verso) laid on an album page with painted floral borders; the recto lower border numbered, '30'.

Image: 8 1/2 x 4 5/8 in. (21.5 x 11.6 cm);

Folio: 15 x 10 1/2 in. (38 x 26.7 cm)

\$8,000 - 12,000

Executed in the refined *nim qalim* ('half pen') style, this reserved portrait of an unknown courtier fits into the corpus of Mughal copies that Mihr Chand and his atelier produced for their patron, Antoine Louis Henri Polier (1741–95). For further discussion on the Polier albums, see lot 311 in this sale.

With the body incomplete and only the head finished, this work follows a genre of formal portraiture of Mughal officials and ministers found in the imperial ateliers of the 17th century. The well-defined structure of the sitter's ear and creased brow, along with his narrow, possibly tired eyes, may reflect the stress and intensity of life at court. Compare with closely related portraits of Islam Khan Rumi ascribed to Chitarman in the Johnson Collection at the British Library (Falk and Archer, *Indian*

Miniatures in the India Office Library, 1981, p.412, no.107), and also in the British Museum (see Martin, *The Miniature Paintings and Painters of Persia, India, and Turkey from the 8th-18th Century*, 1912, nos.187A & B, and for others in the group nos.184-97), that may have served as inspiration for the present lot.

The verso's calligraphy page, with the last line of an unidentified poem copied by Mahmud ibn Ishaq al-Shahabi, is dated 981 (equivalent to 1573-4 CE). Mahmud ibn Ishaq al-Shihabi was a famous 16th-century calligrapher, mentioned in several literary sources as a great master of *nasta'liq* script. Bayani records him as the son of Khwajah Ishaq Shihabi Siyavashani, who was Mayor of Herat at the time of the capture of the city by the Uzbeks in 935 (1528-9 CE). He was taken to Bukhara together with his family and other artists, including the celebrated Mir 'Ali, who took on Mahmud as a pupil (Bayani, *Ahwal wa atar-i hwusniwisan*, vol.3, 1969, pp.876-80; Minorsky, *Calligraphers and Painters*, 1959, p.131; Adamova and Bayani, *Persian Painting*, 2015, pp.421-3).

Provenance:

Collection of Asbjorn Lunde (1927-2017), New York, by 1988
 (Probably acquired from Maggs Bros. Ltd., London, 23 February 1967)



PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

313

**AN ILLUSTRATION FROM A SHAHNAMA SERIES:
ARDASHIR RECOGNIZES HIS SON SHAPUR AT A POLO GAME**
MUGHAL, CIRCA 1600-30

Opaque watercolor and gold on paper; laid on an album page with early 19th-century painted floral borders; verso with an 18th-century ornate floral study painted with opaque watercolor and gold on paper with gold-speckled indigo border; verso with ink *nastaliq* inscription in top margin, translated, "The album of Kahanya (*ghuniya*) La'l Pandit", and another illegible *nastaliq* inscription in bottom margin. Together with a late-16th century Persian miniature of Princes (possibly Bahram Gur) Hunting Deer. (2)

Image: 9 1/4 x 5 3/8 in. (23.5 x 13.6 cm);

Folio: 18 6/8 x 12 3/8 in. (47.2 x 31.4cm) the larger;

King Ardashir (r. 224-42), founder of the Sasanian Empire, observes a polo game flanked by his court officials. The artist captures the moment when Ardashir, impressed by a youth's ability and prowess, questions his identity and discovers him to be his own son Shapur, born and raised in secrecy.

Provenance:

Collection of Sir Edward Denison Ross (1871-1940)

Property of a Lady

Maggs Bros. Ltd., London, 21 March 1961

Collection of Asbjorn Lunde (1927-2017), New York

\$8,000 - 12,000



314

A GROUP OF FIFTEEN FOLIOS FROM A KALPA SUTRA MANUSCRIPT

GUJARAT, 15TH CENTURY

Opaque watercolor and ink on paper; each folio is double-sided with Prakrit text in Jain *nagari* script; 1 folio has text only, 13 folios are illustrated on one side, 1 folio is illustrated on both sides, for a total of 15 illustrations.

Folios: 4 3/8 x 10 3/8 in. (11.2 x 26.4 cm) approx

\$10,000 - 15,000

Displaying an excellent array of illustrated subjects from the major canonical text of the Jain religion, these folios are fine and characteristic examples of Jain miniature painting. The *Kalpa Sutra* ('Book of Ritual'), ascribed to Bhadrabahu (d. 385 BCE), describes the life of the 24 Jinas: beings liberated from rebirth. The last of these is Mahavira, who lived in the 6th century BCE and was the founder of the Jain religion,

while the others are predominantly his mythical precursors. Among the subjects illustrated within this group of folios are robed Jinas, crowned Jinas, celestial Jina assembly halls, a Jina-mandala, Jina mothers, Jain mother goddesses, a nativity scene, and narrative scenes with kings and queens.

Four leaves, possibly from the same manuscript, were sold at Bonhams, New York, 18 March 2013, lot 66, and 23 September, 2020, lot 651. Another with a similar arrangement of a celestial assembly hall was sold at Bonhams, London, 10 April 2008, lot 75. Also see Pal, *The Classical Tradition in Rajput Painting*, 1978, p.48, no.1.

Provenance:

Rudi Oriental Arts, New York
Private Californian Collection, acquired from the above 1970s/80s



PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

315

A PRINCE SMOKING A HOOKAH ON A TERRACE

GULER, CIRCA 1780

Opaque watercolor, silver, and gold on paper.

6 3/4 x 3 3/4 in. (17.2 x 9.6 cm)

\$\$\$6,000 - 8,000

Seated on a white marble terrace, a content prince smiles, seemingly enjoying his own company, unmoved by the maiden beckoning his attention from an upper balcony. The low candles and the sky's soft grey hue evoking dawn suggest he might have spent all night in his thoughts.

The soft line of the prince's profile and the three-quarter profile of the maiden are characteristic of work attributed to Fattu, who is famed for his Bihari Sat Sai series (Francesca Galloway, *Pahari Paintings From The Eva And Konrad Seitz Collection*, 2017 p.20, no.10). Also compare the rendering of the cushions, hookah, and marble balustrade in a folio of a 'Princess Listening to Music' in the Victoria & Albert Museum, London (IS.146-1953; possibly misattributed to c.1810-20). The scene also shares a similar niche frame, subtle crease in the curtain tie above, and background trees.

Provenance:

Collection of Asbjorn Lunde (1927-2017), New York, by 1988



PROPERTY FROM THE ASBJORN LUNDE FOUNDATION

316

RADHA WATCHING THE APPROACHING STORM

KANGRA, CIRCA 1830-40

Opaque watercolor and gold on paper; verso with several ink inscriptions in English and Nagari script, including one reportedly translating another into English, dated 8th June 1990, "Radha, wife of Krishna, asks the clouds tidings of her absent husband"; verso also with inventory markings in pencil dated "6/65"; together with an old matte-board with stamped date of 6 December 1965 and corresponding lot sticker or inventory number "No. 3123A".

Image: 8 1/8 x 6 in. (20.3 x 15.2 cm);

Folio: 9 x 6 7/8 in. (23 x 17.4 cm)

\$2,000 - 3,000

To be sold without reserve

Compare with a similar scene in the San Diego Museum of Art (Goswamy & Smith, *Domains of Wonder*, 2005, pp.252-3, fig.108). Also see related works of similar size sold by Christie's, New York, 18 September 2013, lot 363 (attributed c.1840) and Bonhams, New York, 19 March 2018, lot 3106 (dated 1854).

Provenance:

Maggs Bros. Ltd., London, 10 September 1965
Collection of Asbjorn Lunde (1927-2017), New York

317

A BRASS FIGURE OF VAIKUNTHA VISHNU

KASHMIR, 8TH/9TH CENTURY

Bearing a three-line inscription on the back of the pedestal.

Himalayan Art Resources item no.4535

7 1/2 in. (19 cm) high

\$50,000 - 70,000

克什米爾 八/九世紀 毗濕奴銅像

With its raised details worn smooth by centuries of worship, this bronze survives with the desirable, glossy patina of a much-cherished icon. Its subject – Vishnu in a cosmic manifestation as Vaikuntha – is iconic and easily recognizable.

The name Vaikuntha was first mentioned in the 7th-century *Vishnudharmottarapurana*, where Vishnu is described as manifesting in the form of a four-headed god, with a peaceful human face in front, a lion and a boar's face on the two sides, and a ferocious face at the back. Here the lion and boar are vividly depicted with their mouths agape, representing Vishnu's Varaha and Narasimha avatars. He stands with his left foot slightly in front of his right, holds a lotus flower and a conch shell in his upper hands, and rests his lower hands on the heads of two diminutive figures – Gadadevi, the female personification of his battle mace, and Chakrapurusha, the male personification of his war discus. Enlivening the composition, a tiny effigy of the Earth goddess, Prithvi, emerges from the base between Vishnu's feet, while another female figure, likely representing the donor, quietly sits by the left side of the pedestal.

Vaikuntha Vishnu was extremely popular in Kashmir during the 8th to 10th centuries. Numerous sculptures of the same subject, both in metal and stone, have survived from the period. The present work is closely related to two other Vaikuntha sculptures from the same period—one formerly in the Nasli and Alice Heeramanek Collection and currently preserved at the Los Angeles County Museum of Art (M.80.6.2), and the other previously in the John D. Rockefeller III Collection and currently in the Asia Society Museum, New York (1979.43). Both examples are larger than the present work, but share the same composition, figural type, and pedestal design. All three gods are afforded a youthful body, with cruciform navel and slightly exaggerated musculature around the abdomen. They also wear similar crowns, necklaces, and armbands, as well as a long and prominent flower garland looping in front of their legs. All three pedestals are designed with a spout extending from the right upper edge, for draining off any fluids being poured over the figures during worship. The LACMA example also features a donor figure by the left side of the base.

The current bronze compares favourably to a smaller 8th-century Kashmiri Vaikuntha in the Victoria and Albert Museum, London (IM.9-1937). Also see contemporaneous stone sculptures of the same subject in the Metropolitan Museum of Art, New York (1991.301) and LACMA (M.69.13.2).

Provenance:

Christie's, New York, 3 October 1990, lot 189

Private European Collection



318

A COPPER ALLOY FIGURE OF PARVATI

TAMIL NADU, CHOLA PERIOD, 10TH CENTURY

20 1/8 in. (51 cm) high

\$400,000 - 600,000

Published:

Kunstzaal Van Lier, *Sculptures indiennes de la collection C.T. Loo à Paris*, 1938, no.5.

Anonymous, *Bulletin van de Vereeniging an vrienden der Aziatische Kunst (Maandblad voor de beeldende kunsten)*, 1940, Vol.17, pp.63-64, fig.A.

H. F. E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, Amsterdam, 1948, p.193, fig.331.

Anonymous, *Kunstbezit van oud-alumni der Leidse Universiteit*, 1950, p.62, fig.230.

Exhibited:

Sculptures indiennes de la collection C.T. Loo à Paris, Kunsthandel C. van Lier, Amsterdam, 3 September - 1 October 1938.

Wat onze verzamelaars onlangs hebben verworven, Museum for Asiatic Art, Stedelijk Museum, Amsterdam, February 1940.

Kunstbezit van oud-alumni der Leidse Universiteit, Stedelijk Museum de Lakenhal, Leiden, June 1950.

Provenance:

Collection of C. T. Loo, Paris, acquired by 1938

Collection of Dr. W. M. Houwing, Amsterdam, acquired by 1940

By descent to Private Dutch Collector

Christie's, Paris, 12 December 2019, lot 237







The consort of Shiva, Parvati is associated with fertility, love, and devotion. Considered the epitome of female perfection, particularly when this ideal is expressed in alignment with marital, societal, and *dharmic* concord, she is beloved as the perfect maiden, wife, and mother. Moreover, through the prism of Shaktism, she is the active animating force, enlivening her counterpart Shiva with skill, power, and prowess.

Here, Parvati wears a tall crown resembling piled rings of diminishing size called *akaranda mukata*. Her right hand is raised in the gesture of holding a flower (*kataka mudra*) while the left lingers seductively beside her thigh (*lolahasta mudra*). She is cast with an elegant silhouette, agile with a degree of naturalism and fluidity about her *tribhanga* pose that otherwise becomes hardened and static in late Chola bronzes of the 12th and 13th centuries. She is “willowy, tall and slender, with softly rounded breasts”, as Dehejia has described other Chola Parvatis of the 10th century (Dehejia, *The Thief Who Stole My Heart*, 2021, p.102). Additionally, the comparative restraint in her ornamentation, such as the absence of ornate jeweled clasps hugging the arcs of her ears, or *makara*-snout earrings resting on her shoulders, help situate the bronze within the 10th century, within a period traditionally regarded as early Chola (cf. Sivaramamurti, *South Indian Bronzes*, 1963, pp.24-43).

Describing the foundation of the early Chola style by the mid-10th century, Dehejia notes: “*There is nothing tentative about the workmanship of these first processional bronzes. Despite the political instability of a struggling and nascent Chola kingdom, skilled artists working in wax modeling workshops that were attached to metal foundries produced stately bronzes of rare elegance that convey an assured sense of artistic maturity. Certain moments in time generate unprecedented originality and creativity, and the early Chola period is one such rare moment.*” (Dehejia, 2021, p.38).

This elegant Parvati finds its closest stylistic comparisons with other bronzes attributed to the second half of the 10th century. For example, the bold floret textile designs that enliven her formfitting lower garment are shared by a goddess in the Cleveland Museum of Art attributed c.950 (Dehejia, *The Sensuous and the Sacred*, 2002, p.123, no.12). The design also appears on a bronze Sita in the Linden-Museum in Stuttgart, attributed c.980-90 (*ibid.*, p.191, no.47). Additionally, the Sita displays a similar encircling body-chain (*channavira*) that comes together between the present Parvati’s breasts and then meets again along her spinal column, which is also worn by Parvati sculptures attributed to c.979 in the Calico Museum of Textiles & The Sarabhai Foundation Collections, Ahmedabad, and Konerirajapuram temple in Tamil Nadu (Dehejia, 2021, pp.102-5, figs.4.6 a-b & 4.8 a-b). The face and crown compare favorably with a late 10th-century standing image of Parvati in the Thanjavur Art Gallery (Barrett, *Early Chola Bronzes*, 1965, no.22). Also see examples of Parvati in Somaskanda groups (Czuma, *Indian Art from the George P. Bickford Collection*, 1975, no.19; Leidy, *Treasures of Asian Art*, 1994, fig.33, p.51).



319 W

AN ANDESITE FIGURE OF GANESHA

JAVA, INDONESIA, CIRCA 11TH CENTURY

24 1/4 in. (61.6 cm) high

\$6,000 - 8,000

爪哇 印度尼西亞 約十一世紀 安山岩象神像

Ganesha is worshipped to bless both the start and success of almost any undertaking. In Indonesia, he is still revered today as an important patron of the arts and sciences. Carved from a volcanic stone sourced locally on the island of Java, Ganesha is here depicted with four-arms, seated on a lotus base with the soles of his feet touching. He samples a jar of sweets with his trunk.

The stone mason has added a touch of flair in the form of serrated rays encircling Ganesha's tall chignon, representing the light of his divine consciousness. The compact figural proportions and framing stele-back compare with another 11th-century Javanese stone Seated Ganesha in the University of Michigan Museum of Art (1957/2.56).

Provenance:

Ex-Collection of Sarah & Konrad Bekker, New York, in the USA by 1970

Konrad Bekker (1911-1981) joined the US State Department in 1946 and became a Foreign Service officer with assignments including India, Burma, and Thailand until 1971. It was during this time that he and his wife Sarah Bekker McInteer built their collection of Asian art. Many pieces from their collection were subsequently donated to US institutions, such as the Asian Art Museum, San Francisco (e.g. 2010.339) and the Center for Burma Studies at Northern Illinois University.



A COPPER ALLOY FIGURE OF BUDDHA

THAILAND, NORTHERN SUKHOTHAI STYLE, 15TH/16TH CENTURY
18 1/2 in. (47 cm) high

\$20,000 - 30,000

泰國 北素可泰風格 十五/十六世紀 佛陀銅像

This bronze Buddha in the Northern Sukhothai style (sometimes called Chiang Seng style) survives with a rarely seen smooth and honey-colored patina as a result of its continuous worship. According to the former Director of the Bangkok National Museum, Luang Boriban—who presided over the sculpture's formal gift exchange—some gold was added to the original alloy to provide a glow and inhibit tarnish. The sculpture has a storied provenance accompanied by a typewritten letter and a commemorative plaque created in 1946. The sculpture was given by Luang Chmachamnikate—a Thai official whose family owned the statue for several generations—to Dr. K. P. Landon, an American emissary to Bangkok who advised the brokering of the Anglo-Thai Peace Treaty of 1946. Dr. Landon and his wife, the American author Margaret Landon, had previously been missionaries in Siam in the 1920-30s, and Mrs. Landon's 1944 novel (fig.1) inspired the film and Broadway musical, *The King and I*. In the Landons' subsequent U.S. home, this Buddha sculpture had the audience of many Thai officials, including Queen Ramphaiphani (1904-84).

Translated from the Thai gold lettering, the accompanying plaque reads:

"Statue of Buddha in the posture of the Conqueror of Maya, the Destroyer of Goodness. Latter Chiang Saen period of the Buddhist era 1800-2091 [1257-1548 CE]. Laung Chmachamnikate (Chma Nongmichit) presented to Dr. K. P. Landon, blessed and radiant 27 January 1946."

The sculpture is cast in the Northern Sukhothai style, which blends

elements of the Sukhothai and Lan Na schools—two highpoints of Thai sculpture. The distinctive design of the pedestal, with a hexagonal base supporting a lotus throne of broad petals and a beaded upper rim, is characteristic of the Lan Na style (c.f. *Treasures from the National Museum*, Bangkok, 2010, p.33, no.50). However, whereas classical Lan Na images depict the robe's hem draped high above the left pectoral, here a Sukhothai convention of terminating by the navel is followed. Also emblematic of the Sukhothai style are its slimmer features, often seen in sculptures created after the mid-15th century, after Sukhothai was annexed by the Ayutthaya kingdom. Compare a smaller but closely related Northern Sukhothai-style bronze Buddha published in Pal, *The Sensuous Immortals*, 1977, no.135(B). Also see *Treasures from the National Museum*, p.32, no.48.

Provenance:

Dr. Kenneth P. and Margaret Landon, since 1946
Margaret L. Schoenherr, by inheritance on 20 April 1989
Thence by descent to the present owner

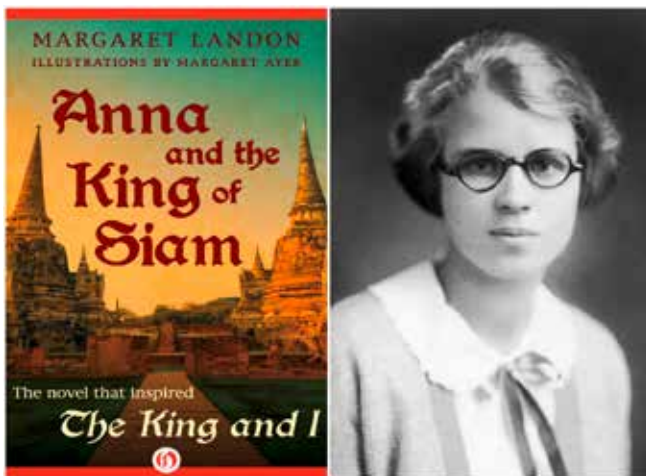


Fig.1 Portrait of Margaret Landon and the jacket of her first book, *Anna and the King of Siam* (1944)



321 W

A WOOD FIGURE OF BUDDHA

MYANMAR, PAGAN PERIOD, 12TH/13TH CENTURY

With remains of red and gilt lacquer

64 3/4 in. (164.5 cm) high

\$30,000 - 50,000

緬甸 蒲甘王朝 十二/十三世紀 佛陀木像

This rare and life-size wood sculpture of Buddha depicts him standing with his left hand raised before his chest, holding the hem of his robe and his right hand down by his hip displaying the gesture of charity (*varada mudra*). The temple city of Pagan blossomed between the 11th and 13th centuries and is home to the densest concentration of Buddhist monuments in the world. Pagan's emblematic wood standing buddhas are often carved with regalia, while the present example almost certainly had an affixed crown and necklace, probably of gilded copper. Compare a crowned example with similar pose, physique, broad physiognomy, and lotus base in the Metropolitan Museum of Art, New York (1992.382).

Provenance

Private West Coast Collection, early 1980s

Private US Collection



The Noble Silver Collection: Treasures from the Burmese Silver Age

Lots 322 - 352

The Noble Silver Collection represents the finest and most comprehensive private collection of Burmese silver in the world. Charting the rapid growth and extraordinary artistic output of silversmiths during Burma's (Myanmar's) 'Silver Age' (c.1850-1930), the collection encompasses a wide range of subjects, designs, and functions, and includes pieces by internationally recognized and award-winning Burmese silversmiths.

Most of the 122 intricate artworks constituting the Noble Silver Collection, and now being auctioned by Bonhams, are featured in the first book dedicated to the subject of Burmese silver since 1904: David Owens, *Burmese Silver Art: Masterpieces Illuminating Buddhist, Hindu and Mythological Stories of Purpose and Wisdom*, Singapore, 2020.

The following section presents a summary of key themes in Burmese silver, illustrated through highlights from the Noble Silver Collection offered in this catalog's live auction.

The remaining 91 artworks from the collection are being concurrently offered in the eponymous online sale: The Noble Silver Collection: Treasures from the Burmese Silver Age, 14-24 March 2022. Please visit our website for further details.





Elite Silversmiths of the Burmese Silver Age

From c.1850 to 1930, a period starting with the growing British annexation of Burma (Myanmar) and ending with a national insurrection against colonial rule and the global advent of the Great Depression, Burma witnessed a 'Silver Age' of artistic production. In this period, elite silversmiths that had previously worked for the Burmese monarchy now applied their superb technical artistry to cater to a burgeoning clientele of affluent Burmese, emigrant Indian nouveau riche, and European expatriates and tourists.

Among the silversmiths were masters who seized the world's attention by winning various medals at colonial expositions and international art competitions. Such events were held in Delhi, Calcutta, Hanoi, and London to name a few. Maung Shwe Yon (d.1889) is arguably the finest and most acclaimed Burmese silversmith of the late 19th century. He established Maung Shwe Yon & Sons with his three apprenticing sons, the most talented of whom, Maung Yin Maung, succeeded his father as the most successful commercial silversmith of the early 20th century. Maung Yin Maung led the rebranded Mg. Shwe Yon Bros to become a premier vendor, employing other exceptional goldsmiths and silversmiths.

However, little is known about the lives of these and other elite silversmiths. There is only one substantive chronicler in English, Harry L. Tilly, who produced two monographs in 1902 and 1904, the second of which includes a studio portrait of the gold-medalist Maung Yin Maung and several other elite silversmiths (Tilly, *Modern Burmese Silverwork*, Rangoon, 1904). Adding to this dearth of information on artisans and their trade practices, Burmese silversmiths rarely inscribed their name, initials, or a documented trademark. The relatively few signed works were either created for international competitions or commissioned by colonial patrons, who were accustomed to seeing (and no doubt requesting) silver hallmarks. Sometimes a figural insignia, such as a deer or a tiger, might unveil their identity to the initiated, but there was no consistent hallmarking system in place. It is possible that this anonymity reflected the religious and cultural values of both the silversmiths and their primary Burmese clientele. Nonetheless, the legacy of these silversmiths is evident in the thoughtful conception and skilled technical execution of their silverwork.





322

**A SILVER OFFERING BOWL WITH SCENES FROM THE LIFE OF THE NUN ARHAT
ELDER, PATACARA**

BY MAUNG SHWE YON, LOWER BURMA (MYANMAR), CIRCA 1880

The underside is inscribed with the silversmith's insignia of a seated deer within a 16-point star and the silversmith's initials 'M.S.Y.'

6 7/8 in. (17.5 cm) high; 10 1/4 in. (26 cm) diameter;

56 1/2 troy oz (1,754 grams) approximate weight

\$20,000 - 30,000

The most acclaimed elite silversmith during the second half of the 19th century was Maung Shwe Yon (d.1889) of Rangoon (Yangon). According to the only substantive contemporaneous source in English on the subject of Burmese silver, Maung Shwe Yon exhibited his work at the Calcutta International Exhibition of 1883-4 and the Colonial and Indian Exhibition of 1886 in South Kensington. Among his acclaimed artworks are a trophy still possessed by the Royal Engineers Officers Mess in Chatham, U.K. (published in Tilly, *The Silverwork of Burma*, 1902, pp.18-9), and an offering bowl now in the collection of the Asian Art Museum, San Francisco (2019.1.a-b).

When presented with this superlative ceremonial offering bowl, it is difficult to imagine a better hand at smithing. Between the repoussé hammering of rounded figures, the adept manipulation of depths of plane to create textured landscape elements and ornate frames within each scene, the creation of floral arabesques behind most figures by stippling the negative ground, and the refined chasing of raised details, a consummate level of mastery is showcased with every technique. However, Maung Shwe Yon's fame may not be wholly attributable to his status as a peerless artist, but also to the support he received from three apprenticing sons, establishing what grew to be the single most successful commercial silversmithing enterprise: Maung Shwe Yon & Sons (later Maung Shwe Yon Bros).

The bowl depicts ten scenes from the harrowing experiences of Patacara before she became an eminent arhat and one of the Buddha's foremost disciples. Her story is included within the *Therigatha* ("Verses of the Female Elders"), a set of poems recounting the path to enlightenment of many elder nuns during the lifetime of the Buddha. Maung Shwe Yon's figural modelling sensitively captures the grief-stricken Patacara as she suffers through a chain of tragedies, with the premature deaths of her husband and two young children. Taking to the wilderness with only her long hair covering her naked body, she eventually finds solace in the Buddha's teaching on the inevitability of death, which sets her on the path to her own enlightenment.

Published:

Owens, *Burmese Silver Art*, pp.169-73, no.S115, figs.4.97-4.107.



323

A SILVER OFFERING BOWL WITH SCENES FROM THE RAMAYANA

BY MAUNG SHWE YON BROS, LOWER BURMA (MYANMAR), DATED 1899

An English inscription on the rim: "To Mr. and Mrs. Robert Simpson on October 4th 1899. With hearty good wishes from Captain Sinclair M.P. Lord Pentland Secretary for Scotland".

4 in. (10 cm) high; 5 3/4 in. (14.5 cm) diameter;

18 troy oz (560 grams) approximate weight

\$10,000 - 15,000

The preeminent silversmith Maung Shwe Yon had three sons—Maung Shwe Bin, Maung Thu Hlaing, and Maung Yin Maung—who were all very talented. Together with their father, they formed Maung Shwe Yon & Sons based in Rangoon (Yangon), and around the time of his death in c.1889 they changed the company name to Maung Shwe Yon Bros. By the time the present bowl was made in 1899, the company was a top-tier vendor, employing other exceptional goldsmiths and silversmiths.

This exquisite bowl exemplifies the superior quality of the Maung Shwe Yon Bros enterprise. Three scenes from the *Ramayana* depicted with high-relief repoussé figures within a detailed forest setting are filled with dramatic interactions and movement. In the first, the stag being hunted by Rama barrels through the thicket, seemingly about to crash into Sita bracing herself. In the second (moving counterclockwise), Rama subdues the ogress Maricha by grabbing and contorting the very deer horns she manifested to lure him away from Sita. In the third, a counterpoised entourage behind Ravana includes one of his kin seemingly trying to pull him from the climactic battle with Rama that leads to the ogre-king's demise. The three scenes are divided by gnarled trees integrated seamlessly into the landscaped background, which is rendered with various masterful chasing techniques.

Published:

Owens, *Burmese Silver Art*, p.60, no.S119, fig.3.30.



A SILVER BETEL BOX CENTERPIECE WITH SCENES FROM THE SAMA JATAKA

ATTRIBUTED TO MAUNG YIN MAUNG, LOWER BURMA (MYANMAR),
FIRST QUARTER OF THE 20TH CENTURY

13 3/8 in. (34 cm) high; 15 3/8 in. (39 cm) diameter
74.7 troy oz (2,011 grams) approximate weight

\$30,000 - 50,000

Maung Yin Maung succeeded his father, Maung Shwe Yon, becoming the most famous Burmese silversmith of his generation in the early 20th century after winning gold at the international Delhi Exhibition of 1902-3. Several of his top pieces were purchased by British expatriates and still reside in private collections in the United Kingdom today. Likely the most skilled of the three siblings that formed the Mg Shwe Yon Bros commercial enterprise, Maung Yin Maung was clearly also an astute businessman, leveraging the medals he won at international exhibition in his marketing (figs.1-3).

However, as with other elite silversmiths of the Burmese Silver Age, Maung Yin Maung, did not sign every piece he made, particularly if it was produced for domestic clientele rather than art competitions, where doing so might have appeared conceited. This elaborate betel box centerpiece is almost certainly one such unmarked piece, having the same size, design, and construction as one Maung Yin Maung won first prize with at the 1904 Rangoon Arts and Crafts Exhibition (published in Tilly, *Modern Burmese Silverwork*, 1904, p.49; republished in Owens, *Burmese Silver Art*, p.65, fig.3.39). The present example is likely a later iteration with the same distinctive construction, quartering the generally rounded shape with four vertical ribs that transition across the pedestal, container, and lid. The pedestal's scalloped edge and pierced trim closely resemble the award-winning piece, and both centerpieces are topped by a sculptural finial.

Intricate scenes from the Sama Jataka embellish the betel box's surface, in which the bodhisattva who is later reborn as Siddhartha Gautama, perfects the virtue of Loving-kindness (maitri). Concealed underneath it, the pedestal's inner tray is chased with central medallion of a half-woman-half-bird Buddhist kinnara a band of forest deer reflecting Maung Yin Maung's commitment to detail and thoughtful design. Deer are an important motif in the jataka, as they immediately recognize the young boy Sama as the bodhisattva. On one of the container's four faces, the infant Sama, is flanked by two other kinnara who signifying his miraculous birth to two forest dwelling ascetics granted as a boon in response to the couple's own loving-kindness. Maung Yin Maung has repeated the sentiment, depicting the kinnara in the tray's central medallion raising her left hand as if to support the betel box and the little sculpture of Sama surmounting the lid, carrying his diagnostic water pot with which he tends to his disabled parents.

Published:

Owens, *Burmese Silver Art*, pp.62 & 64-5 & 67, no.S149, fig.3.37.



Fig.1
Maung Yin Maung marketing
document, c.1905
Photo: Gilles de Flogny, France



325

A SILVER CUP WITH SCENES OF THE MAHAJANAKA JATAKA

BY MAUNG KYWET NI, LOWER BURMA (MYANMAR), CIRCA 1880

In 'tamarind-seed' script, the cup's underside has an inscription, translated: "A cup made by Maung Kywet Ni of Moulmein."

3 1/4 in. (8.3 cm) high; 3 3/8 in. (8.6 cm) diameter;

8 1/2 troy oz (264 grams) weight

\$7,000 - 9,000

Maung Kywet Ni was among the elite Burmese silversmiths who produced works for international exhibitions between 1875 and 1910 (see Wilkinson, *Indian Silver 1858-1947*, 1997, p.36; name alternatively spelled "Maung Chwet Nee"). This small, detailed cup perfectly demonstrates why. The master silversmith portrays the war that opens the *Mahajanaka Jataka* with a barreling pile-up of infantry, canines, cavalry, and war elephants. Through his attention to detail and the advanced techniques at his disposal, he soldered tiny separately-cast silver elephant tusks, adding realism and depth to the scene.

Shaw notes that in the *Mahajanaka Jataka*, where the bodhisattva perfects the virtue of vigor (*virya*), dichotomies of noise and silence pervade. It is tempting to read an aural sensitivity in Maung Kywet Ni's compositional dichotomy between the cacophonous battle on one half of the cup, and the airy palace housing only the recumbent bodhisattva (who subsequently ruled for 7,000 years of peace) on the other (cf. Shaw, *The Jatakas*, 2006, p.226).

Published:

Owens, *Burmese Silver Art*, p.117, no.S117, fig.3.149.



326

A SILVER OFFERING BOWL WITH SCENES FROM THE RAMAYANA

LOWER BURMA (MYANMAR), CIRCA 1890

The underside has an inscription, translated: "Madam Khine Myint's silver bowl. It was donated to a monastery".

6 1/2 in. (16.5 cm) high; 10 1/4 in. (26 cm) diameter;

51 troy oz (1,585 grams) approximate weight

\$15,000 - 20,000

While elite Burmese silversmiths marked some works, particularly pieces destined for international art competitions sponsored by the British colonial government, one is more likely to find the name of

the patron rather than that of the silversmith on items more clearly produced for a Burmese clientele. This very fine offering bowl with vivid scenes from the *Ramayana* is a keen example bearing only the patron's name while explicitly stating its purpose as a merit-generating temple donation. Nonetheless, the bowl's superb narrative representation, replete with floral patterns inspired by Myanmar's *kanote* tradition injecting energy into every scene, is clearly an innovative creation of a master silversmith.

Published:

Owens, *Burmese Silver Art*, pp.73-4 & 179-80, no.S151, figs.3.51 & 4.127.



A SILVER STORAGE BOX WITH SCENES FROM THE SAMA JATAKA AND THE RAMAYANA

LOWER BURMA (MYANMAR), 1925

7 1/8 in. (18 cm) high; 5 3/4 in. (14.5 cm) diameter

21.9 troy oz (681 grams) approximate weight

\$15,000 - 20,000

This impeccable lidded container won first prize at the Rangoon Arts and Crafts Exhibition in 1925. However, contrary to what we would expect from European silversmiths, the artist did mark the piece to identify himself. Neither is he mentioned in an accompanying letter written by the Bishop of Rangoon (Yangon), gifting the piece to a supporter of his diocese (fig.1). While some works from the Burmese Silver Age do identify their creators, particularly when they were created for international competitions sponsored by the British colonial government, the overwhelming majority do not. This anonymity is believed to reflect religious and cultural values. The most common of these being Buddhist strictures on vanity, pride, and the attachment to material objects.

In a rather unique instance, the elite silversmith appears to bridge the two most prevalent sources of moral instruction for Burmese laity in during the Silver Age: the predominantly Hindu Ramayana and the Buddhist Jataka Tales. In the central band around the container's cylindrical body, he depicts the events leading in the Dandaka forest leading to Sita's abduction. Each vignette is flanked by a pair of celestial adorants holding conch shells, which a symbolic of the Hindu god Vishnu who manifests as Rama in the epic. These scenes have a miniature scale, yet the figural modelling and arboreal backdrops are accomplished with crisp definition. Meanwhile, the lid displays

vignettes from the *Sama Jataka*, wherein the bodhisattva who is later reborn as Siddhartha Gautama perfects the virtue of Loving-kindness (*maitri*). The scenes include the young boy Sama accompanied by deer, who are able to recognize that he is the bodhisattva, and Sama gathering water for his irreparably blinded and poisoned parents.

On the one hand, the silversmith's juxtaposition of these two stories is probably indicative of the expatriate audience it was created for, being submitted to an art competition. Whereas, most Burmese silver that seems more clearly made for native patrons would depict one story or the other, his blending of the two religious story woven into the fabric of Burmese culture and society would have appealed as of a deft souvenir to the informed expatriate. On the other hand, it is also perhaps no accident that the *Sama Jataka* was selected among several popular jatakas represented in Burmese silver to appear alongside the Ramayana, as both stories have a strong moral focus on filial piety—Rama accepts his father's banishment, and Sama is resurrected from the dead in admiration for his love and care of his disabled parents. Filial piety being a pillar of Burmese culture, the conflation of the two stories would have almost certainly resonated with members of native Burmese and emigrant Indian members of the nouveau riche that would have almost been among the exhibition's attendees. In doing so, the anonymous silversmith perhaps created applied his skills to an artwork that would appeal to his broad audience.

Published:

Owens, *Burmese Silver Art*, pp.56-7, no.S132, fig.3.25.

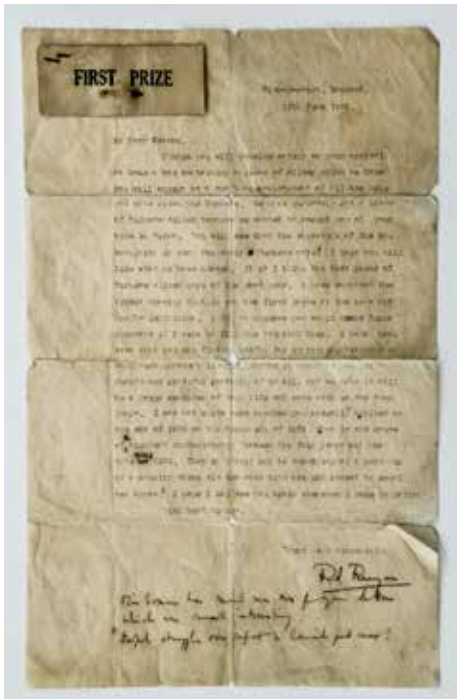


Fig.1
Letter from the Bishop of Rangoon,
15 June 1926, enclosed with his gift
of the present storage box



Patrons of the Burmese Silver Age

Under Burma's last monarchy, the court of the Konbaung dynasty (1752-1885) represented the Burmese silversmith's only clientele. When the British finally won their bid to colonize the country after the three Anglo-Burmese Wars of 1825–26, 1852–53 and 1885, they abolished sumptuary laws that had restricted the possession of silver to royalty, high officials, and a few elite families. In so doing, the British also created conditions that would give rise to new clienteles for local silversmiths. After 1885, the fast-expanding economy created an affluent class of Burmese entrepreneurs and traders, timber and agricultural developers, and middle- to high-ranking colonial government officials. Since it was administered as a province of India, a great many Indians also immigrated to Burma, seeking new lucrative jobs created by the colonial administration. The British themselves enthusiastically invested in the local silversmithing trade as part of their own tradition of commissioning silver for trophies, commemorative items, table services, and heirlooms. Suddenly, under this reorganized social, political, and economic environment, Burmese silversmiths had a new access to a broad, acquisitive clientele. Their artistic output displays an engaging blend of domestic and foreign subjects, forms, and functions that rewards close attention.

There is yet no evidence of any commercial-scale manufacturing of silver for export during the Silver Age. Aside from the calendar of international expositions, Burmese silversmiths catered to a domestic market of native residents and foreign expatriates and visitors. Frequently depicting the moral lessons of the Jataka tales, Ramayana, and local legends, the art of the Silver Age often reflects the Burmese championing of Buddhism and traditional Burmese values within familial, religious, and ceremonial contexts. Modesty, filial piety, and generosity are moral principles that the Myanmar are very much known for today. Objects integral to Burmese traditions of hospitality, such as betel chewing and sharing cheroots, were produced in significant quantity, decorated with reminders of an applicable virtue. But beyond the expression of these important values, the depiction on silver of key narratives from the Buddhist and traditional canons also suggests the persistent Burmese attitude of resistance toward colonial rule and desire for national self-determination.





328

A SILVER BETEL BOX WITH SCENES FROM THE SAMA JATAKA

LOWER BURMA, FIRST QUARTER OF THE 20TH CENTURY

15 3/4 in. (40 cm) high; 9 7/8 in. (25 cm) diameter;

57 troy oz (1,773 grams) approximate weight

\$20,000 - 30,000

This grand centerpiece produced for a Burmese patron was designed for the custom of betel chewing, widespread throughout Southeast Asia, and practiced by all socio-economic classes for over 2,000 years. Most commonly, hosts present betel quid to guests as a sign of hospitality and friendship. The betel quid contains three main ingredients: an Areca catechu palm nut; a Piper betel pepper plant leaf; and 'lime' paste (slaked lime, a mixture of calcium oxide and water). Additional ingredients may include tobacco, tree bark, black pepper, ginger, and other spices. This box, consisting of a lidded cylindrical container on an ornate pedestal, would have housed the ingredients, perhaps in quids prepared specially for the occasion.

Owning a silver betel box was an indicator of status in Burmese society, as the vernacular medium for such objects was generally lacquer. 19th- and early 20th-century portrait photography of Konbaung royalty, Shan chiefs (Saohpas), and top-ranking Burmese families often featured these boxes in the foreground. The present example's sculptural finial, with the traditional dress and blade fan of a Burmese court official, may also constitute a subtle symbol of status.

Few silver betel boxes survive with their original pedestals or ever had one produced. The present features a panoramic story board depicting scenes from the Sama Jataka around its foot, which is replicated through the same techniques, figural treatment, and landscape elements around the box's drum and lid. Further subjects from the jataka encircle the pedestal's ornate, pierced skirt. One of the final stories in the Buddhist Jataka Tales, the Sama Jataka is a favorite for its emphasis on loving kindness (maitri). Filial piety is also a key theme in this jataka, making it a popular subject in Burmese dwellings, where the didactic impact of decorative items can reiterate traditional familial values.

A celestial devotee, repeatedly pictured with his hands raised toward the viewer in the traditional gesture of greeting (anjali mudra), is used to bookend the various scenes in the box's drum. This figure is clearly inspired by thepanom guardian deities in contemporaneous Thai Bencharong porcelain (see for instance Art Institute of Chicago, 1923.575), revealing a broader set of cross-cultural Asian influences on Burmese material culture beyond that of the British.

Published:

Owens, *Burmese Silver Art*, pp.43 & 45, no.S9, fig.3.1.



329

A SILVER BETEL BOX WITH SCENES FROM THE SAMA JATAKA

LOWER BURMA (MYANMAR), DATED 1909

A decorative medallion of two tropical birds in a fruit tree and an inscription on the concealed underside of both trays translated: "Myanmar Calendar Year 1271 [1909 CE]. Silver Container".

19 1/2 in. (49.5 cm) high; 13 in. (33 cm) diameter;

83 troy oz (2,589 grams) approximate weight

\$40,000 - 60,000

A masterpiece of Burmese silver, this superb betel box comprises five detachable pieces, including a lid topped with a lotus-bud finial, two circular trays, a plate with skirting, and an hourglass pillar attached to a flared pedestal base. It was created to house the ingredients used for betel chewing, a widespread custom across South and Southeast Asia, and a quintessential part of traditional Burmese hospitality. Far more elaborate than the typical betel box, this ornate service would have been intended for high society and ceremonies, clearly demanding a silversmith of the highest accomplishment.

Throughout its many components, the service intricately depicts thirteen scenes and additional subjects from the *Sama Jataka*. Deer are represented profusely – in the story, they instinctively recognize the forest-dwelling child, Sama, as the bodhisattva that will be reborn as Siddhartha Gautama. The bodhisattva goes on to perfect the virtue of loving-kindness (*maitri*), making the *Sama Jataka* an apt choice for an object whose primary function is to extend hospitality. As Shaw notes, "The story is fueled by the drama of a harsh dose of realism. The protagonists learn through starkly brutal circumstances the difficulties of finding and balancing the practice of loving kindness with awareness of the forces that militate against it" (Shaw, *The Jatakas*, 2006, p.275). Already an incredibly popular tale in Burma long before this betel box was made, the ancient wisdom embodied in its narratives must have had special resonance with its audience when it was produced during the formative years of a nationalist movement against British colonial rule led by the Young Men's Buddhist Association.

Published:

Owens, *Burmese Silver Art*, pp.47-8, no.S58, fig.3.11.



330

A SILVER TEA SET

LOWER BURMA (MYANMAR), DATED 1903

The salver's plain central medallion bears the engraved names of 28 flotilla commanders and an English inscription: "Presented to F.C. Kennedy C.I.E. General Manager Irrawaddy Flotilla Co. Ltd. As a mark of esteem by the Commanders of the Flotilla Co. Ltd."

Creamer: 5 5/8 in. (14.3 cm) high;

Coffee pot: 9 1/2 in. (24 cm) high;

Salver: 23 1/4 in. (59 cm) long; 15 in. (38 cm) wide;

234 1/2 troy oz (7,300 grams) approximate combined weight

\$20,000 - 30,000

Blending European form and function with Burmese subjects and motifs, this commemorative silver tea set exemplifies the hybridity of Burmese silver when produced for foreign tourists and expatriates. The salver bears the names of at least two British commanders who were intimately involved in the defeat of the last king of Burma, and, with him, the abolishment of silver sumptuary laws, thus enabling Burmese silversmiths to produce such works for a broader clientele. Moreover, the Irrawaddy Flotilla Company, whose members commissioned this tea service, grew to become the 'greatest river fleet on earth'. At its peak in the 1920s, it comprised over 600 vessels carrying some 9 million passengers a year along the Irrawaddy River, some of whom would have represented this international market for Burmese silver.

The set contains all the components of a formal English tea service: scalloped rectangular salver, tea pot, coffee pot, creamer, and sugar bowl. However, its ornamentation is inspired by the Burmese Ramayana dance-drama, as dancers in traditional attire form the handles and finials of each vessel, and vignettes embellish their surfaces. The spout of each pouring vessel takes the form of a mythical goose (*hamsa*). The salver's scalloped edge displays further scenes from the Ramayana, all accomplished with confident figural modelling and chased details.

The names of 28 commanders of the Irrawaddy Flotilla Company are engraved in the center of the salver. Some of these commanders participated in the Third Anglo-Burmese War (7-29 November 1885). J. J. Cooper led the PS Ashley paddle steamer and delivered the British military ultimatum to King Thibaw in Mandalay. Captain W. N. Beckett commanded the PS Palow and captured Minhla Fort on 17 November 1885, thereby and ensuring the defeat of the Konbaung dynasty (1752-1885).

Published:

Owens, *Burmese Silver Art*, pp.112-5, no.S137, fig.3.136.



330



331

A SILVER PICKLED TEA-LEAF SALAD PLATTER

LOWER BURMA (MYANMAR), CIRCA 1910

16 7/8 in. (43 cm) high; 15 1/8 in. (38.5 cm) diameter;

67 troy oz (2,089 grams) approximate weight

\$25,000 - 35,000

While Burmese silversmiths also produced services for drinking tea in the manner to which British expatriates were accustomed, this ceremonial platter was made to house Burmese pickled tea-leaf salad (*laphet-thoke*). Myanmar is one of few countries where tea is consumed as both beverage and food. Historically synonymous with peace offerings, a pickled tea-leaf salad is a traditional delicacy often served to guests during Buddhist ceremonies and secular festivals. Everyday salad platters usually consist of a lacquer bowl subdivided into compartments for different ingredients. Lifting the dome-shaped lid of this rare and exceptional silver centerpiece reveals a circular platform designed for holding one such lacquer receptacle.

The platter's overall shape is redolent of a Buddhist stupa and consists of three main components. First, a wide circular tray for the salad bowl rests on three legs of a mythical beast, which is a common motif in Buddhist art for the components of a sacred object that may come into contact with a mundane surface. The tray has a crisp ribbon skirting with scenes of the *Vessantara Jataka*. Second, a dome-shaped lid showcases finely worked repoussé depictions of further scenes from the *Jataka* within scalloped frames surrounded by ebullient foliage. Lastly, the lid is topped by a tall, pointed spire with lotus petals and umbrellas that resemble distinctive Burmese stupa finials as well as helmets worn by the Konbaung dynasty (1782-1885), the last dynasty to rule Burma (c.f. an illustrated manual of Konbaung ceremonial costumes in the Victoria & Albert Museum [IM.320-1924]).

Recounting Gautama Buddha's final incarnation before being reborn as Prince Siddhartha, Vessantara is the most beloved *Jataka* in Myanmar. According to Shaw, in rural areas the story is constantly recited and enacted (through drama, dance, and puppetry) whereas the life of Siddhartha is relatively unknown. It was also among the *Jatakas* that the penultimate king of Burma, Mindon Min (r.1853-78), identified as providing particularly useful models for his courtiers to emulate (Shaw, *The Jatakas*, 2006 [Introduction]). In the *Vessantara Jataka*, the bodhisattva perfects the virtue of generosity (*dana*). This silver service's lid depicts the story's first great act of charity, showing Prince Vessantara giving away his kingdom's highly prized white elephant, which brings rain, to a neighboring kingdom suffering from severe drought and famine. The *Jataka* is therefore a fitting subject for a platter designed to share food with guests.

Published:

Owens, *Burmese Silver Art*, pp.50-1 & 192, no.S8, fig.3.15.



332

A SILVER SALVER WITH A ROYAL PEACOCK MEDALLION

LOWER BURMA (MYANMAR), CIRCA 1880

13 1/4 in. (33.5 cm) diameter; 41 1/2 troy oz (1,289 grams) weight

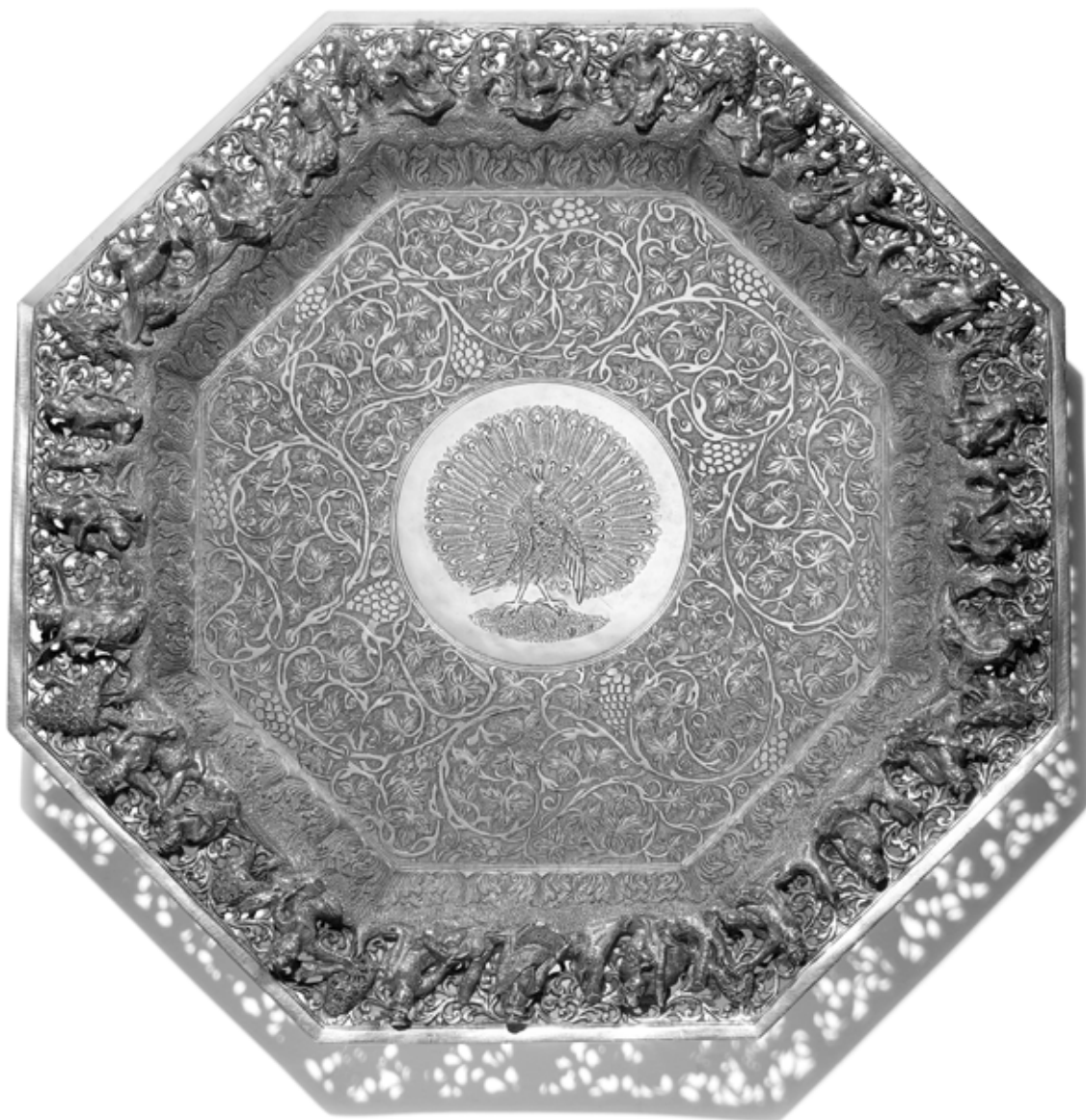
\$6,000 - 8,000

This impressive octagonal salver exemplifies the commingling of foreign and domestic elements that Burmese silversmiths incorporated into their craft as they produced artworks for a diverse clientele and a rapidly changing society. Although it was made entirely for decorative

purposes, the work derives its shape from a European tray, and the bifurcating grape vines patterning its flat surface are inspired by Greco-Roman artistic traditions. Meanwhile, the assembly of figures in high relief alternating between Burmese rosewoods (*Pterocarpus indicus*) around the rim evoke subjects from traditional Burmese culture, such as the story of Rama. The majestic peacock medallion emblazoned into the salver's center was the emblem of the Konbaung dynasty, which reigned from 1752 to 1885.

Published:

Owens, *Burmese Silver Art*, pp.110, no.S136, fig.3.132.



333

AN ENSEMBLE OF SEVEN DRIED FOOD CONTAINERS

LOWER BURMA (MYANMAR), CIRCA 1880

An inscription on the underside of the central piece, translated: "Mr. Tinh and Madam Hmon. Kyan Kyin Shin Than. Weight 100 silver coins".

8 1/4 in. (21 cm) overall diameter; 22 troy oz (688 grams) approximate weight

\$7,000 - 9,000

This ensemble was likely produced before the British expulsion of King Thibaw Min (r.1878-85) and the abolishment of sumptuary laws limiting the possession of silver to the ruling classes. The arrangement, consisting of a central cylindrical container surrounded by six pie-

shaped boxes, catered to a traditional Burmese mode of storing and sharing various edible delicacies. Depicting royal members of the Konbaung dynasty (1752-1885), each container features a hinged lid worked in high-relief repoussé. One depicts the king, most likely King Thibaw himself. He is accompanied by his wives, newborn child, wet nurse, and courtiers depicted among the segmented ring of outer containers. The inner cylindrical container boasts an inspired depiction of Punnaka, with his magical stallion and the wish-fulfilling gem that he used to trick the king in the *Vidhura-Pandita Jataka* into giving up his most precious asset: the counsel of the bodhisattva who would later be reborn as Siddhartha Gautama.

Published:

Owens, *Burmese Silver Art*, pp.53 & 55, no.S111, fig.3.20.



334

A PARCEL-GILT SILVER SPORTING CUP

LOWER BURMA (MYANMAR), DATED 1889

An inscription on the rim of the cup: "Mandalay. Nov 89 Great Eastern Handicap BR C.B.P. "Bob".

5 7/8 in. (15 cm) high; 3 3/4 in. (9.5 cm) diameter;

11 troy oz (336 g) approximate weight

\$3,000 - 5,000

The British tradition of using silver for trophies, awards, and other commemorative functions contributed significantly to the enthusiastic colonial investment in the silversmithing trade, which had previously been restricted to the Burmese court. This beaker, with a gilded interior, and a whimsical exterior showing horse riders in traditional Burmese attire, is one such sporting trophy commissioned for the Great Eastern Handicap in Mandalay won by Brigadier 'Bob' four years after the British abolished the Konbaung dynasty's silver sumptuary laws in 1885.

Published:

Owens, *Burmese Silver Art*, pp.103-4, no.S134, fig.3.120.



335

A PAIR OF SILVER BOWLS WITH PRUNUS TREE BLOSSOMS AND BIRDS

BURMA (MYANMAR), SHAN STATE, CIRCA 1925

Each underside patterned with a large incised prunus tree.

10 in. (25.5 cm) high; 10 1/4 in. (26 cm) diameter;

51 troy oz (1,585 grams) approximate weight

\$6,000 - 8,000

This pair of large, lidded bowls patterned with popular Chinese motifs of flowering prunus trees, birds, and rock work illuminates the broader tapestry of foreign stylistic influences—beyond the British—incorporated by Burmese silversmiths, who worked for the multi-ethnic peoples of Myanmar.

Representing the largest ethnic minority in Myanmar, primarily living in the eastern Burmese Shan State, the Shan people are a Tai ethnic group whose ancestry is traced back to Yunnan and Sichuan provinces in modern-day Southwest China. The pointed finials on the lids of both vessels, which likely would have been produced for a Shan patron, is a common feature in Shan material culture. The inclusion of a hawk capturing a smaller bird in flight depicted on each vessel would also be considered a distinct local variation on the overall Chinese motif. The containers derive their shape from rice storage jars, although their clean interior condition suggests they served an ornamental or limited ceremonial function.

Published:

Owens, *Burmese Silver Art*, pp.95, 97 & 192, nos.S5 & S6, fig.3.93.



336

A SILVER OFFERING BOWL WITH SCENES FROM THE EARLY LIFE OF PRINCE SIDDHARTHA

LOWER BURMA (MYANMAR), DATED 1928

A dated inscription on the underside of the base, translated: "Madam Ma's silver bowl. Year 1290 [1928 CE]".

6 3/4 in. (17 cm) high; 13 3/8 in. (34 cm) diameter;

61 troy oz (1,908 grams) approximate weight

\$10,000 - 15,000

Making frequent merit-generating donations to monks, temples, and shrines is a central lay practice in Theravada Buddhism, and bowls created to hold offerings were by far the most frequent function of silver vessels during the Silver Age (c.1850-c.1930). This bowl, depicting scenes of Prince Siddhartha's formative years, is a prime example of those produced for an affluent clientele during the Silver Age's final years, before the Great Depression prompted its abrupt end. Five scenes divided by Burmese rosewood trees are displayed across a panoramic storyboard spanning Siddhartha's miraculous birth to the renunciation of his royal inheritance, symbolized by the cutting of his long hair. Small flowers peppered throughout each scene call to mind the myriad garlands brought in baskets by the gods and celestial nymphs (*apsaras*) in honor of the newborn bodhisattva. The bowl would have almost certainly acted as a vessel for offering garlands to temples and shrines.

Published:

Owens, *Burmese Silver Art*, pp.89 & 124-6, no.S44, fig.4.1.



337

A SILVER OFFERING BOWL WITH TWELVE SIGNS OF THE ZODIAC

BURMA (MYANMAR), SHAN STATE, DATED 1895

A lotus bud design and a dated inscription on the underside of the base translated: "1257 [1895 CE]. 1st week, 2nd day of January, Chaudakha Township. Mr Hlaing's bowl. 180 tola. Wishes for safety and to avert danger".

9 1/4 in. (23.5 cm) high; 15 3/4 in. (40 cm) diameter;
84 1/2 troy oz (2,625 grams) approximate weight

\$20,000 - 30,000

Rather than narrative representations, the silversmiths of the Shan State in Eastern Burma are better known for their design repertoire drawing from nature, mythical creatures, and astrology. This well-formed, lantern-shaped bowl displays the twelve signs of the Burmese zodiac in scalloped frames. Additionally, facing each of the cardinal directions is a *triratna* symbol representing the three 'gems' of Buddhism: the Buddha, the Dharma, and the Sangha (community). The remainder of this large bowl's surface is predominantly patterned with pierced floral arabesques that prompt a creative play with light and reflection. The bowl's dedicatory inscription includes a wish for protection. Such appeals are commonly found among merit-generating art objects created for Buddhist temple donations. However, the wish seems all the more amplified when acknowledging that the bowl was made during the last gasp of the failed Burmese Resistance Movement to the British colonial occupation of 1885-c.1895.

Published:

Owens, *Burmese Silver Art*, pp.189-90, no.S11, figs.4.152-64.



338

A SILVER OFFERING BOWL WITH SCENES OF THE TAUNGPYONE LEGEND

LOWER BURMA (MYANMAR), CIRCA 1890

The underside incised with an eight-petalled floral design and an inscription, translated: "Miss Nyine Tha's bowl. Weight equals 1,500 grams".

7 1/8 in. (18 cm) high; (27 cm) diameter;
49 troy oz (1,526 grams) approximate weight

\$12,000 - 16,000

As Buddhism spread throughout Myanmar, the religion incorporated a preexisting *nat* (spirit-deity) tradition that continues to thrive today. This exquisite offering bowl depicts the Taungpyone legend, which is at the heart of one of Myanmar's most famous *nat* festivals. The legend centers on the honor and courage of an ordinary weaver girl named Ma Shwe Oo, living in Taungpyone village (near Mandalay), who rebuffs the advances of an evil Pagan prince. Even after the prince is executed for horrendous crimes, he continues to harass the weaver as a malignant spirit accompanied by a tiger. Still, Ma Shwe Oo bravely chooses death over surrendering to the prince while she is mauled by the tiger.

Several shrines and pagodas are erected to Ma Shwe Oo, and she is the subject of popular songs, plays, and films, in addition to the annual *nat* festival. Encapsulating the legend's moral thrust, this bowl depicts the virtuous young weaver limp in the ferocious tiger's mouth among its narrative vignettes. Bursting leafy arabesques encompassing the bowl's exterior evoke the legend's rural setting, where *nat* cults are most popular.

Published:

Owens, *Burmese Silver Art*, pp.188-9, no.S128, fig.4.147.



339

A SILVER BOWL WITH SCENES FROM THE JATAKA TALES
BY MSY BROS (MG. SHWE YON BROS), RANGOON (YANGON),
DATED 1896

Two inscriptions on the rim of the bowl: "Presented to the Officers,
74th Fd. By. Royal Artillery, by Major G.P. Owen, R.A. Jany 1891-Decr
1896" and "Sold by them with authority of the C.O. Feb. 1950".

The bowl's underside has the insignia of a seated deer used by Mg
Shwe Yon Bros (formerly known as MSY Bros before c.1899).

4 7/8 in. (12.5 cm) high; 7 1/2 in. (19 cm) diameter;

28 troy oz (873 grams) approximate weight

\$10,000 - 15,000

The figural quality and sense of movement displayed throughout this work by MSY Bros, the leading silversmiths of their time, is exceptional. *Kinnaras* are a class of wondrous celestial musicians, half-woman-half-bird, that feature prominently in mainland Southeast Asian Buddhist art and architecture. Here, the sons of Maung Shwe Yon have taken considerable artistic license to cater to their foreign patrons by juxtaposing scenes from two jatakas in which *kinnaras* feature heavily: the *Canda-Kinnara Jataka* and the *Takkariya Jataka*. In the first, a king on a hunting excursion is joined by two female courtiers and another hunter, characters that are seemingly absent from the original text. These idiosyncrasies are likely explained by the bowl's creation as a souvenir showcasing an engaging subject from Burmese material culture, rather than a typical ceremonial offering bowl conveying Buddhist didactics to Burmese laity.

Published:

Owens, *Burmese Silver Art*, pp.143-5, no.S142, figs.4.33-8.



The Jataka Tales

Consisting of hundreds of stories about the previous lives of Siddhartha Gautama, the Jataka tales are one of the most popular forms of Buddhist literature, especially among Theravada laity. Their entertaining plots typically involve Gautama Buddha recounting a story from one of his past lives as a human or an animal, demonstrating a particular virtue he gradually perfected on his spiritual progression towards Buddhahood. In deeply Buddhist Burma (Myanmar), where for centuries Theravada Buddhism has been the only form of Buddhism informing local cultures, the jatakas permeate tradition and remain essential elements of contemporary society. Their edifying moral lessons are central to Burmese thinking, and have inspired artistic projects in various mediums for centuries. The jatakas are the most common subject depicted by the Burmese silversmiths during the Burmese Silver Age (c.1850-1930), giving rise to intricate vignettes containing poignant didactic instruction for everyday life.

Of the 547 jatakas in the traditional Theravada Pali collection, the final ten are the most frequently represented in Burmese silverwork. These are known as the Mahanipata Jataka and recount the bodhisattva's final perfection of ten key Buddhist virtues. Through the captivating allegorical imagery depicted on Burmese silverwork, the core teachings of the Buddha were made more accessible to laypeople. In this manner, Burmese silverwork functioned as an engaging educational tool, reinforcing Burmese Buddhist values.

Yet, the jatakas also extended beyond the temple or household and into the political and public spheres. The penultimate king of Burma, Mindon (r.1853-78), urged his ministers to behave like their counterparts in the jatakas, identifying the Mahanipata Jataka as particularly informative. The revival of Buddhism was a matter close to Mindon's heart, and his new capital Mandalay, founded in 1857, became the spiritual center of Theravada Buddhism (Bechert & Gombrich (eds.), *The World of Buddhism*, 1984, p.148). The defeat of Mindon's successor at the end of the Third Anglo-Burmese War of 1885 and the subsequent British occupation of Burma inspired another religious revival. Buddhism was an essential feature of the Burmese Resistance Movement (1885-95) and Nationalist Movement (1900-48) against British colonial rule, periods that coincided with the Silver Age's flourishing. Between 1917-19, the Young Men's Buddhist Association (YMBA) led a non-violent movement to reform colonial laws, cited as the first phase of the struggle for the restoration of Burma's national freedom (*ibid.*, p.150). On one level, the three primary functions of silver pieces portraying the jatakas created for Burmese clients were to affirm core values among native communities, display status, and, in the case of ceremonial offering bowls, to generate karmic merit. However, the great proliferation of Silver-Age Buddhist artworks as a whole, and of those depicting the Jataka tales in particular, must be understood within the context of a religious revival inextricably linked to the Burmese quest for national self-determination.



340

A SILVER TREASURE BOX WITH SCENES FROM THE VESSANTARA JATAKA

LOWER BURMA (MYANMAR), CIRCA 1910

The underside has a silversmith's insignia of a *makara* and an inscription, translated: "Po Kyaw's box".

5 7/8 x 13 1/4 x 7 7/8 in. (15 x 33.5 x 20 cm);

71 troy oz (2,207 grams) approximate weight

\$25,000 - 35,000

Rectangular silver containers were used in wealthy Burmese homes to store valuables such as jewelry, cigars, and dried delicacies. A linear sequence of framed vignettes from the *Vessantara Jataka* encompasses the sides, and an accomplished rendition of the story's inciting incident of unfettered charity embellishes the hinged lid. In the *Vessantara Jataka*, the bodhisattva who is subsequently reborn as Siddhartha Gautama perfects the virtue of generosity (*dana*). The act of giving earns relatively more karmic merit than other aspects of everyday lay Buddhist practice. Therefore, serving as a didactic reminder of revered Buddhist values within the household, the *jataka* is a fitting choice for a relatively large treasure box that would have likely held luxury items to share with others.

The box's lid depicts the bodhisattva as Prince Vessantara giving away his kingdom's highly prized white elephant, which brings rain, to a kingdom suffering from severe drought. The silversmith depicts the scene within a palatial audience hall teeming with attendees applauding Vessantara's selfless act; yet the prince is eventually regarded as excessively generous, he and his family are forced into exile. The box's sides depict him en route to his forest retreat, bestowing his chariot and horses, and then once settled, offering his children as servants to a Brahmin ascetic. Ultimately, Vessantara's actions are divinely rewarded and his family is reunited and recalled from exile. Compare the silver fillet edge's floral ornamentation to a cheroot box also in the Noble Silver Collection, and dated by inscription to 1911 (Owens, *Burmese Silver Art*, p.55-6, no.S145, fig.3.22).

Published:

Owens, *Burmese Silver Art*, pp.52-3, no.S86, fig.3.16-7.



341

A SILVER OFFERING BOWL WITH SCENES FROM THE VIDHURA-PANDITA JATAKA

BURMA (MYANMAR), CIRCA 1918

Inscribed underneath with the patron's name, "U Po Ni".

6 3/4 in. (17 cm) high; 13 3/8 in. (34 cm) diameter;

61 troy oz (1,893 grams) approximate weight

\$18,000 - 22,000

In the *Vidhura-Pandita Jataka*, the bodhisattva that will later become Gautama Buddha perfects the virtue of truthfulness (*sacca*), at once a keen perception of the true reality of things and an unwavering commitment to imparting this truth. Reborn as a renowned advisor to a virtuous king, the bodhisattva uses undivided speech throughout the story—even when it puts him in harm's way—thereby preventing disputes among rulers, offering amnesty, and ultimately saving the antagonists who initially conspired to kill him.

The silversmith has created an intricate panoramic narrative of the *jataka*'s key plot moments. Punctuated by large trees, scenes include the dice game through which Punnaka (the *jataka*'s chief antagonist) wins custody of the bodhisattva, Punnaka's attempt to kill the bodhisattva, and his subsequent conversion. The story comes to a resolution when the bodhisattva teaches the Dharma to the Naga people, and Punnaka is rewarded with the hand of the Naga princess. The horizontal bands framing the main narrative feature large acanthus leaves and ogre masks that likely represent Punnaka.

Aided by the clear rendering of architectural backdrops and a dynamic compositional flow, the bowl is an excellent example of how Burmese silver offering bowls served didactic purposes for lay Buddhists, while also functioning as vessels for generating karmic merit with donations. The inclusion of an audience to each scene is a common pictorial device in Buddhist art, which happens to be faithful to the literary format of the *jatakas* as a set of recollections told by Buddha to his followers. The bowl's bustling composition and figural depictions are very similar to those on an offering bowl with scenes of the *Ramayana*, also in the Noble Silver Collection, which is dated by inscription to 1918 (Owens, *Burmese Silver Art*, p.79, no.S106, fig.3.62).

Published:

Owens, *Burmese Silver Art*, pp.160-5, no.S126, figs. 4.80-8.



342

**A SILVER TREASURE BOX WITH SCENES FROM THE
VIDHURA-PANDITA JATAKA**

LOWER BURMA (MYANMAR), CIRCA 1910

9 1/2 in. (24 cm) long; 34 troy oz (1,066 grams) approximate weight

\$10,000 - 15,000

The *Vidhura-Pandita Jataka* is a poignant subject for a box intended for jewelry and luxury goods. The lid depicts an intricate palatial scene centering on a dice game whereby King Dhananjaya, seduced by the chance to win a magical jewel, foolishly bets away his most precious 'gem'—his spiritual advisor, the bodhisattva Vidhura. Thus, before accessing the box's contents, one is reminded of the trappings of material wealth and the primacy of one's spiritual attainment.

Published:

Owens, *Burmese Silver Art*, p.160, no.S56, figs.4.78 & 4.79.



343

A SILVER OFFERING BOWL WITH CHARACTERS FROM THE VIDHURA-PANDITA JATAKA

LOWER BURMA (MYANMAR), CIRCA 1915

An inscription on the underside of the base, translated: "Mr. Paw Sein's silver bowl".

7 1/2 in. (19 cm) high; 10 3/8 in. (26.5 cm) diameter;
51 troy oz (1,596 grams) approximate weight

\$10,000 - 15,000

Punnaka's magical flying steed was a favored subject among Burmese silversmiths, and perhaps nowhere is he portrayed with more gusto than on the present offering bowl. The horse's pleasing, muscular form is hammered into high relief. With windswept mane, he leaps over swirling waters and mountains below. His hind leg and tail extending beyond the scalloped borders, the steed is not bound by his frame.

This inspired depiction of Punnaka's horse is emblematic of the artistic freedom and ingenuity that silversmiths enjoyed in the later part of the Silver Age. Departing from a traditional narrative mode, the Vidhura-Pandita Jataka's cast of characters are presented in theatrical poses akin to non-literary renditions of the jatakas in painting and dramatic performances.

Published:

Owens, *Burmese Silver Art*, pp.83-4, n.S112, fig.3.68.





344

A SILVER OFFERING BOWL WITH SCENES FROM THE SAMA JATAKA

LOWER BURMA (MYANMAR), CIRCA 1925

The underside has an inscription, translated "Mr Hla Taung's silver bowl".

6 1/2 in. (16.5 cm) high; 12 5/8 in. (32 cm) diameter;

48 troy oz (1,497 grams) approximate weight

\$18,000 - 22,000

As Shaw notes, the Sama Jataka "is beloved throughout Southeast Asia for its portrayal of loving kindness (maitri)... This quality is imbued with a magical power beyond even that of the higher knowledges (abhinnas) in Buddhism. It apparently achieves the impossible: the revival of the dead" (Shaw, *The Jatakas*, 2006, p.275).

Embellished with fine, lace-like details, this offering bowl features multiple layers of decorative motifs, including bands of lotus buds, deer, scrolling acanthus, and geometric patterns. The tallest, central band depicts ten key scenes from the Sama Jataka. The refined miniature scale of each figure adds a Fabergé-like feel to the bowl. Each scene is divided by a pair of intertwined serpents (naga) framing the bust of a celestial devotee, clearly inspired by thepanom figures in contemporaneous Thai Bencharong porcelain (see for instance Art Institute of Chicago, 1923.575).

Published:

Owens, *Burmese Silver Art*, p.89, no.S127, fig.3.81.



345

A SILVER OFFERING BOWL WITH SCENES FROM THE SAMA JATAKA

LOWER BURMA, DATED 1853

The underside has a dated inscription, translated "1215 [1853 CE], 7th July. Mr Lon Thar's silver bowl".

6 1/2 in. (16.5 cm) high; 8 1/8 in. (20.5 cm) diameter; 22 troy oz (684 grams) approximate weight

\$8,000 - 12,000

The Noble Silver Collection began with the acquisition of this bowl depicting scenes from the Sama Jataka. Visual delight and intrigue induced the rather impulsive purchase, but an interest in deciphering such narratives sustained a continued passion for collecting Burmese silverwork.

The Sama Jataka's linear narrative was an ideal subject for silversmiths. Arranged into ten landscaped vignettes, the bowl shows: the ascetic couple to whom the miraculous birth of the bodhisattva was a boon; his caring for them after they were poisoned and blinded by a serpent; his mortal wounding by a hunter-king, and that king's show of remorse before grief-stricken parents; and finally the divine intervention of a local goddess who resurrects the bodhisattva, rewarding the loving-kindness both he and his parents demonstrate throughout the story.

Published:

Owens, *Burmese Silver Art*, p.68, no.S1, fig.3.46..



346

**A SILVER OFFERING BOWL WITH SCENES FROM THE
JATAKA TALES**

BURMA (MYANMAR), DATED 1880

An inscription on the underside of the base, translated: "1880.
Completed sixth day of the first week of May".

6 5/8 in. (16.7 cm) high; 7 3/4 in. (19.8 cm) diameter;

24.3 troy oz (756 grams) approximate weight

\$8,000 - 12,000

This finely worked Theh-Za-Tu-Neh-Ma offering bowl depicts a popular compilation of five jatakas in Burmese silver. The hyphenated classification represents a mnemonic device assembling the first syllable of each jataka's name in Burmese. By their Sanskrit names they are the Temiya, Narada, Sama, Nimi, and Mahajanaka jatakas. In these stories, the bodhisattva who will eventually be reborn as Siddhartha Gautama perfects the virtues of renunciation, equanimity, loving-kindness, resolve, and vigor, respectively. The bowl displays crisp figural representations in the bands of repeated stags galloping around the rim and kneeling near its foot. Scenes are set against a backdrop of architecture and distant landscape, and also include depictions of flying chariots and shipwrecks.

Published:

Owens, *Burmese Silver Art*, pp.139-43, no.S148, figs.4.28-32.



The Ramayana

The story of Rama, best known in its iteration as Valmiki's Ramayana, has played a significant role in the art, history, and politics of South and Southeast Asian civilizations. There are hundreds—if not thousands—of versions, with local adaptations in poetry and prose, painting and sculpture, and drama and dance, each one illustrative of its own time and place. Underpinning the story's popularity is its political use by rulers of several dynasties, who sought to embody the restoration of religious values carried within the text.

While the story of Rama as an oral tradition is suspected to have arrived in Burma (Myanmar) with Indian settlers to the Pyu city-states of the first millennium, its earliest physical record is Rama's depiction on 11th-century plaques from Pagan illustrating the Jataka tales. In Burma, the Rama story traverses Hindu, Buddhist, and royal contexts with considerable fluidity. Rama is recognized simultaneously as an avatar of the Hindu God Vishnu, as a previous incarnation of the Buddha, and as the "Palace Rama", embodying righteous kingship (Kaung, "The Ramayana Drama in Myanmar", in *Journal of the Siam Society*, 90.1 & 2, 2002, pp.1237-48).

Several literary versions were composed from the 17th century onward, and the popularity of Ramayana literature reached its zenith in the 19th century. In the late 18th century, the Konbaung dynasty imported and began adapting the Thai court dance-drama—known in Burma as the Yodaya Yama [Ayutthaya Rama]—after bringing back Thai dancers and musicians from the sacking of Ayutthaya in 1767. The many subsequent performances of the Rama story at the royal theater contributed significantly to the cultural renaissance that Burma underwent during the formative years of the Silver Age (c.1850-1930).

The many mediums in which the Rama story was retold, performed, and visually translated carried their legacies onto Burmese silver. This variety stands in notable contrast to the relative uniformity in depictions of the Jataka tales as didactic retellings of Pali canonical literature. Offering bowls clearly informed by literary versions, including Valmiki's Ramayana, would have been appropriate for donations to both Buddhist and Hindu temples. Like the jatakas, the story would have had the appeal of reinforcing traditional values within immigrant Indian households, which formed a significant part of the *nouveau riche* during the Silver Age. At other times, the showcasing of traditional architecture and complex narrative registers demonstrates a silversmith's familiarity with pictorial renderings of the Rama story in painted murals and illustrated manuscripts (parabaiks), which also commonly serve as merit-generating donations in Theravada Buddhism. Yet perhaps the dramatic performance of the Ramayana had the most prevalent influence on Burmese silver, giving rise to frequent depictions of figural choreography and Konbaung attire in narrative scenes, and to pieces encapsulating the story with a limited cast of key characters. If one looks closely, visual hints from these various iterations of the Ramayana can be discerned in the best pieces of Burmese silver.



347

A SILVER DECORATIVE STORAGE JAR WITH SUBJECTS FROM THE RAMAYANA

LOWER BURMA (MYANMAR), CIRCA 1890

9 7/8 in. (25 cm) high; 9 7/8 in. (25 cm) diameter;

56 troy oz (1,735 grams) approximate weight

\$15,000 - 20,000

While this rare and extraordinary silver container would have served decorative and ceremonial purposes, its inverted bell-shaped body is derived from jars used to store salted fish, a common ingredient in traditional Burmese cuisine. The lid is hammered and chased into a fine lotus flower at the center, surrounded by a band of kneeling figures alternating between floral arabesques. Leafy buds around the jar's shoulder are rendered with considerable volume by the repoussé work of a master silversmith. To appreciate the depth and clarity of each dramatic vignette, the figures around the jar's body are given considerable room within stippled grounds and elaborate floral cartouches.

The artist distills seven episodes from the Ramayana into choreographed interactions between two characters or subjects. They include Rama hunting deer, Maricha's ruse to lure Rama from Sita, Sita's abduction, as well as the duels between Bali and Sugriva, Lakshmana and Indrajit, and Rama and Ravana. The nimble portrayal of Rama, dressed in the regalia of a Konbaung king, mounting Ravana to deliver a final blow, is particularly evocative of the climactic spectacle that would have been performed during the dance-drama version of the Rama story at the Burmese court. The jar therefore offers a lucid representation of the popular theatrical adaptation, which likely provided the most direct inspiration (rather than literature) for the subject's depiction in this and many other Burmese silver pieces. The jar's abbreviated depiction of the Rama story might also be suggestive of the legacy following the reign of King Mindon (1853-78), during which the dance drama was performed as a sequence of favorite episodes, and rarely in its entirety.

Published:

Owens, *Burmese Silver Art*, pp.8, 96-7 & 179-80, no.S152, figs.1.1, 3.94-5 & 4.124.



348

A SILVER PIERCED OFFERING BOWL WITH CHARACTERS FROM THE RAMAYANA

LOWER BURMA (MYANMAR), CIRCA 1905

8 1/4 in. (21 cm) high; 12 5/8 in. (32 cm) diameter;

62 troy oz (1,922 grams) approximate weight

\$10,000 - 15,000

Eight key characters from the Ramayana are represented around this large ceremonial offering bowl. The silversmith frames each within intricate floral pillars and narrow bands of silver fillet. His working of the subjects in high-relief repoussé against a pierced background adds depth and clarity to their dramatic poses. Identified by signature costumes and props, the subjects depicted are Rama, Sita, Lakshmana, King Janaka, Sugriva, Vishvamisra, Maricha, and Ravana. The bowl's visual abbreviation of the Ramayana's narrative into only its key characters, and the portrayal of Rama and Sita in the dress of a Konbaung king and queen, are illustrative of the popularity of the dance drama version of the Ramayana performed at the royal theater. One might infer that the beautifully worked design appealed to its patrons as a memento of their attendance of such a performance, and an indication of their status.

The relatively large scale and high relief of the figures, as well as the openwork background, can be compared with other bowls produced by elite silversmiths around the early 1900s in the Noble Silver Collection, including one dated by inscription to 1905 by Maung Yin Maung (Owens, *Burmese Silver Art*, p.66, no.3.41; also see nos.3.42, 3.43 & 3.61).

Published:

Owens, *Burmese Silver Art*, pp.75 & 177-9, no.147, figs.3.54 & 4.114-22.



349

A SILVER OFFERING BOWL WITH SCENES OF THE RAMAYANA

BY MAUNG PO KIN, LOWER BURMA (MYANMAR), CIRCA 1900

The underside marked with the elite silversmith Maung Po Kin's initials, "M.P.K."

5 3/4 in. (14.5 cm) high; 9 in. (23 cm) diameter;

36 troy oz (1,120 grams) weight

\$10,000 - 15,000

Maung Po Kin won the silver medal for metalwork at the international Delhi Exhibition in 1902-3. This exceptional offering bowl would showcase why. Sequenced in five scenes, the bowl depicts an episode from Book I of Valmiki's *Ramayana*, wherein King Dasharatha sends Prince Rama to slay the ogress Tataka who has been tormenting the sage Vishvamitra. Maung Po Kin adds definition to every vignette by way of a stippled background contrasting with his polished, rounded figures in high relief. However, the artist's creativity really shines through his imaginative scene dividers. Toppling stacks of water rapids evoke Rama's crossing of the Ganges and Sarayu rivers, and several gnarled trees overlapping on a diagonal register, incorporating European perspective, convey Rama's distance travelled in and out of Tataka's forest.

Consistent with Valmiki's epic, Rama is shown hesitating before beheading the prostrating ogress because the act runs counter to his ethics of non-violence towards women. Yet, the sun blazing directly above her neck visualizes Vishvamitra's blessing and Rama's righteous enactment of the *Dharma* by laying the Tataka asunder. Maung Po Kin's inspired use of landscape elements to impart narrative demonstrates that while the *Ramayana*'s popularity as a court dance drama may have more directly inspired the story's depiction on the greatest number of offering bowls, others were dedicated to the didactic representations from *Ramayana* literature which also experienced a great revival in poetry and prose in 19th-century Burma.

Published:

Owens, *Burmese Silver Art*, pp.78 & 174-6, no.S140, figs.3.61 & 4.108-13.



350

A LARGE SILVER OFFERING BOWL WITH SCENES FROM THE RAMAYANA

LOWER BURMA (MYANMAR), DATED 1918

The bowl's underside has a silversmith's insignia of a kneeling, grazing deer and a dated inscription, translated: "Mr Pa Lor. Myanmar Calendar Year 1290 [1918 CE]".

10 in. (25.5 cm) high; 19 1/8 in. (48.5 cm) diameter;

127 1/2 troy oz (3,967 grams) approximate weight

\$40,000 - 60,000

This exceptional ceremonial offering bowl is by far the largest in the Noble Silver Collection. Employing sophisticated narrative registers, an elite silversmith illustrates key events in the Ramayana leading up to Sita's abduction from the Dandaka forest.

In the first scene, Prince Rama travels with his brother Lakshmana and the sage Vishvamitra to Janaka's kingdom and asks to marry Princess Sita. In the second, Rama succeeds in stringing Shiva's bow, thus meeting Janaka's condition for winning Sita's hand. An aghast Ravana seemingly faints before Rama's triumphant stance, foreshadowing the ogre-king's eventual demise from one of Rama's arrows. In the third scene, Rama piously departs from Ayodhya to begin his period of exile. He, Sita, and Lakshmana are then shown settled in the Dandaka forest, with Sita imploring Rama to hunt a golden deer that Ravana's kin, Maricha, has disguised herself as to lure Rama away. In the following scene, Rama and Lakshmana accost Maricha, while Ravana creeps through the forest. The last three scenes show Ravana dragging Sita to his flying chariot and carting her off in the sky, while the monkey-king Sugriva offers to help the prone Rama, and Hanuman is shown chasing after the chariot.

A golden deer is central to the ruse by which Ravana is able to distract Rama and Lakshmana and abduct Sita, thus setting in motion the Ramayana's chief conflict. Through an inspired visual metaphor around the rim of this bowl, the silversmith thus depicts a deer tumbling round and round through foliage, just as it turns our heroes' world upside down. Moreover, the direction in which the deer rolls prompts the viewer to read the bowl's scenes in the correct counterclockwise sequence. With an equally dynamic compositional effect, he also webs together many dome-shaped Burmese rosewood trees (*Pterocarpus indicus*), bending their gnarled limbs into complex scene dividers that guide the viewer through the story. In addition, the artist vertically stacks the scenes in which Rama and Sita are separated into top and bottom halves, one half featuring heroes and the other villains, both moving in opposing directions. As a result, while Rama and Lakshmana have their attention focused on Maricha in the upper register, Ravana and a small entourage crouch and slip past them below.



Sita's abduction is by far the most popular episode of the Ramayana portrayed in Burmese silver, which might have been the result of innovations in stage design at the royal theater, where Sita's aerial journey in Ravana's chariot was orchestrated with ropes and pulleys by about 1885 (Kaung, "The Ramayana Drama in Myanmar", in *Journal of the Siam Society*, 90.1 & 2, 2002, p.144). Therefore, the popularity of this subject in silver may not wholly be due to a particular resonance of the content within Burmese culture, but also to the dramatic impact of its spectacle when performed onstage.

Informed by Ramayana literature, this silversmith depicts the scenes leading up to Sita's abduction more comprehensively than is normally represented in silver offering bowls. He has also inserted Sugriva and Hanuman much earlier than they typically appear in the narrative, at least in Valmiki's Ramayana, foreshadowing their eventual involvement in retrieving Sita. These and other didactic elements, like the inclusion of the slighted ogress Sooparanaka watching Maricha distract Rama from afar, demonstrates an intent by the silversmith and patron to utilize the bowl's larger-than-usual surface area to provide as complete a narrative tool as possible.

Meanwhile, the prominent architectural backdrops in the three initial scenes and the accomplished use of competing registers, perspective, and arboreal dividers indicate that the elite silversmith drew inspiration from painted representations of the Rama story in murals or illustrated manuscripts. One such c.1870 Burmese manuscript in the British Library (Or. 14178) with scenes of Sita's abduction illustrates a similar – albeit less sophisticated – use of compositional devices, while its depiction of Ravana's magical chariot in folio 10 is strikingly similar (fig.1).

Bridging dramatic, literary, and pictorial retellings of the Rama story in Burma, this bowl provides a rare insight into the broad array of mediums through which the Ramayana is woven into the tapestry of Burmese culture.

Published:

Owens, *Burmese Silver Art*, pp.16 & 79-80, no.S106, figs.1.16-21 & 3.62.

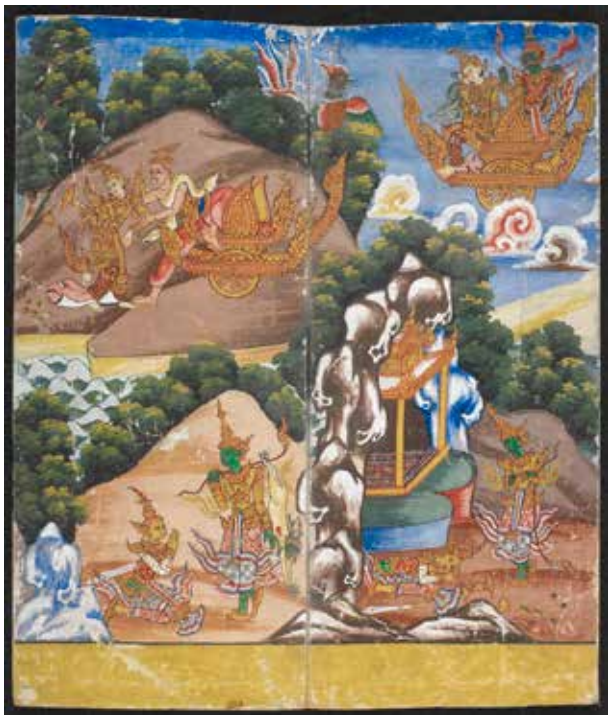


Fig.1
Paper folding book (parabaik) with
illustrations to the Ramayana (Rama Zat)
Burma, circa 1870
530 mm x 220 mm
British Library, Or. 14178, f.10



351

A SILVER PIERCED OFFERING BOWL WITH SCENES FROM THE RAMAYANA

LOWER OR MIDDLE BURMA (MYANMAR), CIRCA 1915
5 3/4 in. (14.5 cm) high; 11 3/8 in. (29 cm) diameter;
36 troy oz (1,131 grams) approximate weight

\$12,000 - 16,000

Employing an unforgiving, high-volume-pierce technique throughout the bowl's circumference, the silversmith draws out seven framed vignettes from the Ramayana, with vaulting monkey-soldiers depicted between each of them. The intent to visually transcribe a literary version of the Ramayana is evident. For didactic clarity, the artist includes—off-center and behind some visual barrier, such as a tree—characters whose actions drive a scene's plot but in which they do not actually participate. The artist also incorporates a common didactic feature in retellings of the Jataka Tales in Burmese silver by including onlookers, here cleverly positioned behind wavy bands that are required for the structural integrity of the openwork bowl but also hint at rolling hills in the background.

Published:

Owens, *Burmese Silver Art*, pp.84-5, no.S150, fig.3.69.



352

**A SILVER OFFERING BOWL WITH SCENES FROM
THE RAMAYANA**

LOWER BURMA (MYANMAR), CIRCA 1890

The underside has an inscribed silversmith's insignia of a fanged tiger and the name of the bowl's original patron, translated, "Broker Ko Bo Thar".

5 3/4 in. (14.5 cm) high; 9 1/4 in. (23.5 cm) diameter;

43 troy oz (1,330 grams) approximate weight

\$8,000 - 12,000

On this remarkable offering bowl, the artist successfully interweaves several key scenes from the *Ramayana* into a tapestry-style composition. His attention to foot placement, pose, and gesture in the culminating battle between Rama and Ravana beautifully bridges the literary and drama retellings of the Rama story, which both reached their zenith of popularity in the 19th century.

Of exquisite quality, this offering bowl stems from the height of the Silver Age, between 1880 and 1910. The bold and sophisticated depth of plane in the silversmith's repoussé work, finely chased details, well-articulated flora and textiles, and incorporation of landscape backdrops informed by European perspective, illustrate general transitions in decorative conventions seen in the decades abutting the turn of the 20th century.

Published:

Owens, *Burmese Silver Art*, pp.73-4 & 180, nos.3.51 & 4.125.



Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$12,500 UP TO AND INCLUDING \$600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$600,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally

liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

Conditions of sale - continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - continued

the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer's guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN

THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by **5pm on Wednesday, 30th of March** to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on **Thursday 31st of March** at the purchaser's risk and expense.

Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

The per-lot charges levied by Door to Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

All purchases will be available for collection on **Friday, 1st of April** from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at: **+1 908 707 0077** or **quotes@dttdusa.com**

Address:
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

303 310 319 321

Bonhams

AUCTIONEERS SINCE 1793



Art of India

New Bond Street, London | 7 June 2022



Download Bonhams app
for iOS & Android

ENQUIRIES

matthew.thomas@bonhams.com

+44 (0)20 7468 8270

bonhams.com

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

The Golden Temple, Amritsar

oil on canvas

51.5 x 76.5cm (20 1/4 x 30 1/8in).

£100,000 - 150,000 *



Bonhams

AUCTIONEERS SINCE 1793



The Claude de Marteau Collection

Treasures from Tibet, Nepal, India and Southeast Asia

LECTURES

Saturday 19 March, 2022

EXHIBITIONS

16 - 21 March, 2022

Bonhams

580 Madison Ave
New York, New York
10022

INQUIRIES

Edward Wilkinson
+44 20 7468 8314
edward.wilkinson@bonhams.com

A GILT COPPER ALLOY

FIGURE OF VIRUPA

TIBET, 15TH/16TH CENTURY

13.6 cm (5 3/8 in.) high

西藏 十五/十六世紀 銅鑲金毘魯巴像



The Claude de Marteau Collection

Treasures from Tibet, Nepal, India and Southeast Asia



Download Bonhams app
for iOS & Android

June 2022

The First Auction of Highlights from the collection will take place in June 2022 in Paris, as part of Printemps Asiatique. Bonhams Paris

**A BRASS ALLOY FIGURE OF KAPALADHARA HEVAJRA
NORTHEASTERN INDIA, PALA PERIOD
12TH CENTURY**

14.7 cm (5 3/4 in.) high

印度東北部 帕拉時期 約十二世紀 喜金剛銅像

登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法



號牌 (僅供本公司填寫)

Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資料透露給公司以外人員，但可能會不定時向您提供您可能有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵 郵寄

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題:	拍賣會日期:
拍賣會編號:	拍賣會場地: 香港
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。	
一般競投價遞增幅度 (港元):	
\$10,000 - 20,000.....按 1,000s	\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....按 50,000s
\$50,000 - 100,000.....按 5,000s	\$1,000,000 - 2,000,000.....按 100,000s
\$100,000 - 200,000.....按 10,000s	\$2,000,000以上.....由拍賣官酌情決定
拍賣官可隨時酌情決定把任何競投價拆細。	
客戶編號	稱銜
名	姓
公司名稱 (如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼 (包括電話國家區號)	
電郵 (大楷)	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 <input type="checkbox"/>	本人登記為交易客戶 <input type="checkbox"/>
請注意所有電話對話將被錄音	
以往曾於本公司登記 <input type="checkbox"/>	

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。	
簽字:	日期:

* 應急競投價：表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價（不包括買家費用）代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至：

香港金鐘道88號太古廣場一期2001室客戶服務部 電話：+852 2918 4321 傳真：+852 2918 4320, info.hk@bonhams.com

香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited. 公司編號1426522



Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
[bids.us@bonhams.com](mailto: bids.us@bonhams.com)

Bonhams

Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____





Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793